

# THE RELIQUARY.

JANUARY, 1879.

## NOTICE OF AN INSCRIBED ROMAN SEPULCHRAL SLAB, RECENTLY DISCOVERED AT SOUTH SHIELDS.

THE inscribed sepulchral slab, of which a careful representation is given on Plate XIV., was discovered on the nineteenth of October, last year (1878), in Bath Street, South Shields, in the course of digging the foundations for a garden wall; and the following account of the discovery has been kindly furnished to me by Mr. Robert Blair, of that town. "The spot where this discovery was made happens to be a portion of the cemetery attached to the Roman Castrum. Several urns containing burnt bones, and graves of a *cist vaen* character, have from time to time been discovered by men employed in loading sand, not far from the *locus in quo*. In the immediate neighbourhood, dwelling-houses have been erected, but owing to the practice of builders here not going below the grass for a foundation, nothing has been discovered. The finding of this slab was therefore exceptional. The supposed line of the Roman road leading from the station to the south-west to St. David's, in Wales, locally known as the Reken, or Wreken Dyke, is not far from the spot.

"The slab when found was with the sculptured side upward. The face of the figure is missing, having doubtless been destroyed in early times. It is a fine piece of work, and is considered by Dr. Hübner to have been executed at the end of the second or beginning of the third century; it may, however, belong to a somewhat later period. The lady is represented as seated on a chair or throne in an alcove or recess, with a nimbus (!) round her head. She holds in her lap and left hand flowers or fruit; and at her left side is a basket containing fruit, principally, I believe, of the pine-apple, or fir-cone shape. Her right hand appears to be resting on what would seem to be a chest or altar, on the front of which is the representation of a crescent. This and the fir-cone, or pine-apple, are doubtless all emblems of the fertility of nature. The height of the figure is about 2 ft. 6 in.;

the total height of the stone to the apex of the pediment, being about 4 ft. 6 in. Its width is 2 ft. 3 in. The material is a rather close-grained red sandstone; whence it comes I know not."

Beneath the figure is the following inscription:—

DM . REGINA . LIBERTA . ET . CONIVGE .  
BARATES . PALMYRENS . NATIONE .  
CATVALLAVNA . AN . XXX .

and below this again is a line of inscription in Eastern (Palmyrene) characters. Of these inscriptions I append the following explanatory note from my old friend, Charles Roach Smith, the highest living authority upon all matters of the kind. He says, "The Latin inscription is perfectly intelligible, the grammatical errors not at all impeding the obvious meaning. This is amplified by the duplicate line in Eastern characters. It shows that Barates Palmyrenus erected the monument to the memory of his wife Regina, a freedwoman, of the British tribe, or nation, the Catuvellauni; and that she died at the age of thirty. The care and cost bestowed upon the sculpture decide that the affectionate widower was in good position, probably a civilian; and without much doubt a merchant of Palmyra."

"More than ordinary pains have been taken by the sculptor with the adjuncts to the effigy of the lady. She is seated in a chair (*cathedra*), apparently of ornamented wicker work, and she appears to be engaged in weaving, or in some analogous domestic occupation. On both sides of her are, I think, work-baskets filled with hand-working materials. The right hand is in the position of taking from a basket upon a chest something connected with the work she is engaged upon. In this point of view, the monument seems to me, to bear a close resemblance to that of the Rhine, in the museum at Mayence, engraved in the second volume of my 'Collectanea Antiqua.' The crescent is an additional compliment to the personal virtues of the deceased, as well as being an emblem of royalty in allusion to her name, *Regina*."

"The continual movement of bodies of auxiliary troops from the eastern parts of the Roman Empire to the west, and from the west to the east, will explain the family alliance divulged in the inscription, which, moreover and pre-eminently records, at a comparatively late period, the preserved nationality of a British tribe; of this, indeed there is previous evidence in lapidary inscriptions."

"*Regina* is here a personal name, not unusual, though given to Juno; and at least, in one instance, to Salus. *Reginus*, in several forms, occurs in the potters' lists, in 'Roman London,' and 'Collectanea Antiqua.'"

In reference to the British States in alliance with the Romans, I may quote Mr. Roach Smith's remarks on the Roman Wall in his "Collectanea Antiqua," vol. ii., p. 175:—"The British States, we may assume from the inscriptions which mention their names, were laid under contributions (for building the Wall and fortresses); and we may assume also, that they retained at least a show of a certain political independence. They are CIVITAS DVMNI—CIVITAS DVMNON—CIVITATE CATVVELLAVNORVM—CIVITAT BRICIC!" Mr. Smith, I may

add, considers this newly discovered, or newly excavated, military station as the *Tunnocelum* of the *Notitia Imperii*, which, in the volume quoted from, he had, many years since, assigned to the mouth of the Tyne, contrary to the opinion of many who placed it at Bowness.

With regard to the very unusual Oriental inscription, which has been submitted with varying results to different *savans*, Dr. Wright, Professor of Arabic in the University of Cambridge, to whom I submitted an impression of the accompanying plate, thus writes:—"The character of the Oriental portion of the inscription recently discovered at South Shields is Palmyrene cursive, which I transcribe into Hebrew thus:—

רְגִינָא בַת חָרִי בְרֵעָמָא חַבְלָא

The third word is the only one regarding the reading and translation of which there can be any doubt. I suppose that *בַת חָרִי* is the equivalent of *liberta*, and translate:—"Regina, freedwoman of Bar'ate. Alas!" It is properly a *free woman*, but is also used of slaves who have been *set free*. *בְרֵעָמָא* is a name of the same class as the biblical *Ben-Hadad*, i.e., the latter part of the name is the name of a deity. *אַתָּא* or *אַתָּה*, is well known from the Palmyrene inscriptions collected by the late de Vogüé. *חַבְלָא* I have taken as an interjection. Others have thought that it was a verb, but if so, we should here have expected the *feminine* form *חַבְלָתָא* 'she is dead,' not 'he is dead.' It has been suggested that the three letters may be the initial letters of the words of a eulogistic formula, used in speaking of the dead, like the Jewish *הָאֵלֹהִים* or *הָאֵלֹהִים*."

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## A PARTING WORD UPON THE SUBJECT OF THE "LADY OF WAKE."

BY THOMAS J. MAZZINGHI.

Not caring to leave this subject incomplete,\* as far as my researches have supplied me with materials, I crave another page for matters affording additional illustrations of the life and character of this illustrious princess. The part played by her as a peacemaker between factions, and members of the Royal Family, too, has been already noticed. No doubt the gallant knight, afterwards Earl of Kent, who secured her hand, if we may judge from the wish expressed by her in the supreme moment to be buried in his tomb, was not only the master of her affections in early life, but the latest object of her affectionate remembrance. But this Holand, Earl of Kent, was founder of a turbulent, overbearing, restless, and ambitious race, who regarded strife as the every-day business of life, and war its delight. One of these is recorded to have said that for him there was no pleasure in existence equal to that of the combat.† Now, no doubt the gentler sex too was in that age strongly animated by and interested in the military adventures of the times. Joan had herself had more than ordinary opportunities of witnessing the pomp and circumstance of glorious war. Both her husbands had been distinguished warriors. She had accompanied both to France, and resided there with them in perilous times; but still the natural cravings for tranquillity of advancing age, must have quickened the anxious apprehensions of a mother for the fate of sons whose spirits were so ever eager for the fray. She did not live to witness the calamities that befell the issue of both her marriages—her son, by the Black Prince, discrowned, perhaps murdered; her grandchildren, the Holands, executed and attainted. But it is to be feared that her last moments were embittered by the constant dread consequent upon the indiscretion of almost every member of her immediate family, by the profuse extravagance and alarming inexperience of the youthful and wilful King, the rivalry and enmity of her ambitious brothers-in-law of Lancaster and Gloucester. At all events, her end was, it was said, accelerated, as has been mentioned, by the conduct of two of her sons, and the violence of the younger, Sir John Holand, whose murder of the heir of the Earl of Stafford obtained the late pardon of his half-brother only, after it had been refused by the King to the entreaties of their common mother;‡ and many a cross must also have been experienced by the King's mother in her endeavour to save his uncles from the resentment of their enemies and of one another. Nor could her anxious intercession on the side of mercy always command success or even respect; so we find the King complaining in Parliament that the Queen (thus it appears from Rymer, he termed his princess-mother) had once during his minority ineffectually spent three hours on her knees, to the Earl of Arundel, interceding for the life of one of her knights, nevertheless beheaded, named John of Burley, and that the Earl had addressed to her the insulting

\* For previous papers on this interesting subject, see pp. 1 to 7 and 81 to 88 ante.

† Froissard says that Holand, Earl of Huntingdon, said this to John of Gaunt.

‡ Yet Richard was attached to his mother, whom he styled the princess-queen, and appoints upon one occasion four persons to attend upon her, wherever in our kingdom she may wish to go, for her comfort and security.—*Rymer*, ad. 12, June, 1395.



words, "My friend, pray for yourself and for your husband; you had much better."\*

I find that Dr. Vaughan, in his *Life of Wycliffe*, describes Joan "as a female, whose intellectual character and known solicitude for the tranquillity of the nation, seemed to authorize that interference with the disputes of the period which is not unfrequent in her history." It appears that it was owing to her interposition through Sir Lewis Clifford that no definite sentence was passed on Wycliffe by the Synod at Lambeth; and on another occasion she delegated Sir Simon Burley with Sir Alfred Lewes and the same Sir Lewis Clifford to terminate a dispute between the Londoners and the Duke of Lancaster; when the Londoners answered "that they, for the honour of the Princess, would obey, and do with all reverence what she would require." And Hayward tells us that not long before her death she travelled incessantly between Pomfret Castle and London to reconcile the Duke of Lancaster and Richard, notwithstanding she was become corpulent and in years. No doubt the poor Princess was sadly harassed in those final moments; but as the microscopic eye of criticism searches laboriously and minutely into the circumstances and scans the interesting monuments of the past to remove a doubt, throw light upon a trait, or verify a fact, it discovers, often in the least suspected quarter, matter for reflection and inference,—just as from a prayer to the Virgin, in rhyme, assigned to Eleanor, daughter of Henry Percy, Earl of Northumberland, and wife of Edward the attainted Duke of Buckingham, preserved in the collection of the British Museum, Arundel MSS., we find the means to which that widowed Duchess looked for consolation, so the piety of this Princess Joan is evinced and is present to us in the curious psalter among the King's MSS. in the same library, which attracted the attention and admiration of the learned Casley. It bears amongst the MSS. of the King's library (see Casley's Catalogue, p. 23) the following title:—*Psalterium, cum Calendario auctiori, Hymnis Ecclesiasticis, Litanis & Vigiliis Mortuorum; in usum Johanne, Regis Ricardi Q matris, scriptum A.D. 1380.*

The "Canon" begins with the following words:—

"Ad honorem Dei & virginis gloriose, necnon sanctorum Confessorum, Francisci, Antonii & Episcopi Lodowici; in opusculo tertio Kalendarii, ad instantiam nobilissime Domine, Domine Johanne Principisse Wallie, Ducisse Cornubie, Comitisse Cestrie & Domine de Wake ac matris illustrissimi Regis Anglie & Francie Ricardi secundi post Conquestum ad meridiem tamen Universitatis Oxonie, ex precepto reverendi Patris, Fratris Thome Kyngesburi, Ministri Anglie, composito a fratre Johanne Semour, Ordinis Minorum A.D. 1380, iste Ordo observatur," &c., &c.

So that this psalter was written at the instance of the Princess herself in the fifth year before her decease, by persons closely

\* "Chronique de la Traison & Mort de Richart Deux Roy D'engleterre." See also the notes to the English edition of 1846, which show sufficiently that it is Joan who is here spoken of. I may remark that the learned editor, Mr. Williams, mentioning several MSS. of this contemporary chronicle in the French libraries, seems not to have been aware that a MS. exists in this country, containing a considerable portion. See Catalogue of the Arundel MSS. in the College of Arms, privately printed, 1850, p. 82.

connected with that Order of Friars, the Friars Minors, which appears to have been highly esteemed by her; for in one of their priories at Stamford the husband of her youth was interred, and it, too, she selected, when dying, as her last earthly receptacle!

More precision is gained for the fundamental date from an item in Black's Ashmolean Catalogue, page 882, from which it appears that Pope Clement the 6th, sanctioned the marriage of Thomas de Holand and Joan, Countess of Kent, by his Bull, dated at Avignon on the ides of November, in the eighth year of his pontificate, i.e. 1350. From which it follows that the events which led to the Pontiff's action must have occurred at such time before as would admit of their being first sifted and examined by the delegates of the papal authority; and this, as the Earl of Salisbury was also interested, would probably require more time than in the inquiry directed by Pope Innocent the 6th, upon the occasion of the Princess's second marriage with the Black Prince.

According to a statement in Walsingham's *Hist. Angl.*, pp. 205-6, ed. 1574, the Princess had, as I said, protected Wickliff; when the latter appeared before the delegates at Lambeth, and Wickliff's followers were, by their violent conduct, threatening them if they persisted in visiting the Reformer with any penalty, the consternation of the delegates was heightened by the appearance of an envoy from the Queen Mother, positively forbidding them to proceed to any definitive sentence against Wickliff. Walsingham indignantly describes the effect of this mandate, "As at the wind of a shaken reed, their speech became softer than oil; to the public loss of their own dignity, and the damage of the whole church. They who had sworn that they would yield no obedience to the princes and nobles of the realm, until they had chastised the excesses of the heresiarch, conformably to the papal mandate, were smitten with such terror by the face of an obscure retainer of the Princess, that you would have thought *their horns were gone*, and that they had become as a man that heareth not, and in whose mouth are no reproofs." I confess, notwithstanding the inferences of Lebas, I cannot but think, however, from the ordinary prudence of the Princess, and her attachment to the Church of Rome, that the message was as much intended to save the Delegates as the Reformer, in that critical moment of popular excitement. I have seen also somewhere that Joan, Princess of Wales, had been admitted to the fraternity of S. Alban.

A.D. 1361. Sunday, the 10th October. There were present at the marriage of Joan, Countess of Kent, with the Black Prince (in addition to Simon, Archbishop of Canterbury, the Bishops William of Winchester, John of Lincoln, Robert of Salisbury; John, Bishop Elect of Worcester; the Abbot of Westminster; the Deans of Lichfield, Lincoln, Westminster, Windsor; the Treasurer of York; John (of Gaunt) and Earl of Richmond, Edmund de Langley, sons of the King; the Earls Thomas of Warwick, Robert of Suffolk. Philippe, Queen of England; Joan, her sister, Queen of Scotland; Isabella, daughter of the King (Edward III.); Matilda, Countess of Hainawit. With many other noble lords and ladies of both sexes; also "plebeians," as well of the clerical as lay classes, in copious multitudes. See Fed. p. 627.

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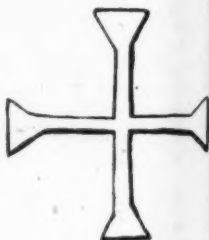
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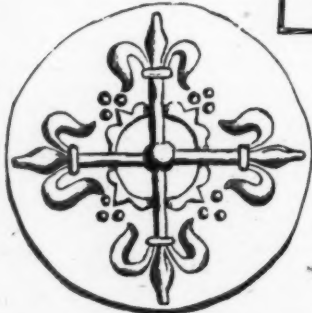
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# THE CHURCH BELLS OF DERBYSHIRE, DESCRIBED AND ILLUSTRATED.

BY LLEWELLYNN JEWITT, F.S.A., ETC., ETC.

(Continued from Vol. XVIII., page 106).

FOR the bells in this portion of my series I am indebted to Mr. Richard Ussher, to whom I beg to express my deep obligation for the trouble he has taken in personally visiting each of the following churches for the purpose of taking rubbings and "squeezes" especially for me. His assistance has been very great, and I emphatically express my obligation to him.

## RAVENSTONE.

THERE are three bells in this church. It is dedicated to St. Michael. The bells are of somewhat more than ordinary interest, the second, dated 1599, and inscribed, "God save our Queen," meaning, of course, Queen Elizabeth. The first and second bells are probably the production of the foundry of Francis Watts, of Leicester, who died in 1600. In the time of Edward VI., when "Peter Ffynche was parson" (6 Edw. VI., Oct 6), there were "iij bells in ye steeple and j santes bell ij hand bells."

Ravenstone may be said to be an island in the *see* of Peterborough! for a part of the parish is in Leicestershire (belonging to that diocese), by which county it is entirely surrounded. The church and much of the village stands, however, on an isolated spot forming a detached part of Derbyshire. There are other small portions of Derbyshire surrounded by Leicestershire in the same district.

1st bell—† (cross fig. 159) **FEARE GOD** 1599

In one line round the haunch, in Lombardic capital letters of highly decorated character, with foliage, same as fig. 69. The **D** (fig. 158) in GOD bears within the letter a bird, probably a swan, and is the same as occurs upon bells by Francis Watts, the Leicester bell-founder. The cross (fig. 159) at the commencement is of peculiar elegance. Diameter of bell, 28 inches.

2nd bell—† (cross fig. 159) **GOD SAVE OUR QUEENE** 1599

In one line round the haunch, in Lombardic capital letters of exactly the same kind as those on the first bell, and on fig. 69. The **D** in GOD, as on the first bell, bears within the letter a bird, probably a swan (fig. 159). At the commencement is the cross, fig. 159, same as on first bell. The **U** in OUR is turned upside down. Diameter, 29 inches.

3rd bell—X (cross fig. 85) **Inful sci petri**. In one line round the haunch, in Old English letters, with a Lombardic initial **I** at the commencement. Diameter, 33½ inches. On an oak beam opposite this bell are the initials and date, T E 1636, cut in the wood.

## WILLESLEY.

THERE are two bells in this church, but they are devoid of inscription or ornament. The church is dedicated to St. Thomas.

1st bell—No inscription. Diameter, 18½ inches.

2nd bell—No inscription. Diameter, 20½ inches.

## HARTSHORNE.

THIS church, dedicated to St. Peter, contains five bells. In the time of Edward VI., when Bartholemew Kyrkby was "parson," there were "iij bells in ye stepull j saunce bell ij hand bells."

1st bell—STEBBING SHAW RECTOR THO<sup>s</sup> HASSALL  
IAMES INSLEY CHURCHWARDENS 1792. In  
one line round the haunch in Roman capital letters. Diameter  
28 inches.

2nd bell—† (cross-croset fig. 156) STEBBING SHAW RECTOR  
THO<sup>s</sup> HASSALL AND IAMES INSLEY  
CHURCHWARDENS †† (crosses-croset fig. 156)  
1792. In one line round the haunch, in Roman capital letters.  
EDW<sup>d</sup> ARNOLD LEICESTER FECIT (border fig.  
19). In one line below, in Roman capital letters. At the com-  
mencement of the first inscription is a cross-croset (fig. 156), and  
at the end, before the date, the same is twice repeated. Diameter,  
29½ inches.

3rd bell—STEBBING SHAW RECTOR THO<sup>s</sup> HASSALL  
AND IAMES INSLEY CHURCHWARDENS.  
E ARNOLD FECIT 1792. In one line round the haunch,  
in Roman capital letters. Diameter, 30½ inches.

4th bell—✠ (cross fig. 159) **A****b****e** (stop fig. 157) **G****r****e****c****i****a** (stop fig. 157)

**P****l****e****n****a** (stop fig. 157) **D****o****m****i****n****u****s** (stop fig. 157)

**F****e****c****i****t****m** In one line round the haunch, in Old English  
letters, with Lombardic capitals to each word; each capital letter  
surmounted by a cross, fig. 159. The cross and stops are of  
peculiar elegance, as are the crowned initial letters. Diameter,  
32½ inches.

5th bell—✱ (rose fig. 48) **H****e****c** (ornament fig. 80) **C****a****m****p****a****n****a** (orna-  
ment fig. 80) **B****e****a****t****a** (ornament fig. 80) **T****r****i****n****i****t****a****t****e** (orna-  
ment fig. 80) **S****a****c****r****a** (ornament fig. 80) (ornament fig. 41)

**F****i****a****t**. In one line round the haunch in Old English letters,  
with highly decorated Lombardic capitals. Below the rose is the  
founder's mark, figs. 50 and 136, between the fine large Lombardic  
initial letters **H** and **D** (figs. 70 and 71); the **D** in this case, as  
on so many other Derbyshire bells, being a **C** turned wrong way so  
as to do duty as a **D**; they are from the same moulds as the **H** in  
**Hec**, and **C** in **Campana**, of the inscription itself. On the crown of  
the bell is the name **HEWGH ROYLL\*** in Roman capital  
letters. Diameter of the bell, 36 inches.

\* A foot note in Cox's "Churches of Derbyshire" states that "Hugh Royle was probably churchwarden when this bell was cast. Bassano noted a monument in this church to Hugh Royle, 1602, perhaps the son of Hugh mentioned on the bell. It was in the church in 1817, but cannot now be found. There was also another to Anne, wife of James Royle, 1690. The Royles, or Roiles, held a small manor in this parish called Short-Halzes for several generations."



## STAPENHILL.

THIS church is dedicated to St. Peter. It has only one bell. In the time of Edward VI., when Robert Barstowe was Vicar, it had "ij bells whereof j being broken is solde w<sup>ch</sup> werth C and di every pownde be fownde," and "j hande bell."

W<sup>M</sup> SMEDLEY CHURCH WARDEN. EDW<sup>D</sup>

ARNOLD FECIT LEICESTER 1796 (border somewhat similar character to fig. 108). In one line round the haunch, in Roman capital letters. Diameter, 27½ inches.

## CROXALL.

THIS church is dedicated to St. John the Baptist. It now contains only one bell, although there are places in the belfry where two others have doubtless at some time hung. Village tradition says that these two bells were removed to the neighbouring village of Edingale, in Staffordshire, where there are now two bells. In the time of Edward VI., at the time when Richard Standanoyght was incumbent of Croxall, it is recorded there were "ij bells j lytyll belle in the stepyll," which gives the number for which places are provided. The bell bears no inscription or ornament. It is 27½ inches in diameter.

## DONISTHORPE.

THIS church, dedicated to St. John, contains only one bell. It is 34½ inches in diameter, and is inscribed as under.

THOMAS MEARS FOUNDER LONDON 1838. In one line round the haunch, in Roman capital letters.

## WALTON-ON-TRENT.

THIS church contains three bells. It is variously stated to be dedicated to St. Lawrence and to St. John the Baptist. In the time of Edward VI., when "Ser Jo Bee" was "Parson," this church contained "ijj Saunce bells j hand bell ij bell in the stepull," and "the parych owyth for castyng of the greytt bell xxx. viijd."

1st bell—✠ (cross fig. 163) SAMVELL WHITINGE RANDELL SVTTON WARDENS 1682. In one line round the haunch, in Roman capital letters; each letter on separate block. At the commencement is the plain cross, fig. 163. The 3 in the date is upside down, so that it may either be an error in placing for 1632, or have been turned so as to do duty for 8 in 1682; the former is most probable. Diameter of the bell, 33½ inches.

2nd bell—✠ (cross fig. 26) VALERIS COENO-  
MEN · MARIA · DE ·  
SIBI · LYMEN In one line round the haunch, in small plain Lombardic capital letters. At the commencement is the cross, fig. 26. Diameter, 35½ inches. It has been suggested that a possible free rendering of the "founder's Latin" of this bell may be, "May the name of Mary give you light."

3rd bell—J TAYLOR & CO FOUNDERS LOUGHBOROUGH 1866. In one line round the haunch, in Roman capital letters. Diameter, 38½ inches.

## ROSLISTON.

THIS church is dedicated to St. Mary. It has now three bells. In the time of Edward VI., when Nicholas Pratt was curate, there were "ij bells in the steple."

1st bell—✦ (cross fig. 64) TO THE GLORY OF GOD I RING  
& TRIUMPH TO THE KING. In one line round the haunch, in Roman capital letters.

✦ (cross fig. 64) T PRATT CHURCH WARDEN.  
G HEDDERLY FECIT NOTT<sup>M</sup> 1788. In one line beneath the other, in Roman capital letters.

INTACTUM SILEO PERCUTE DULCE CANO.  
In one line round the rim, in Roman capital letters. Round the waist is an encircling border, fig. 11. Diameter of the bell, 23 inches.

2nd bell—✦ (cross fig. 64) THE MARRIDG IOYS I TELL  
& TOLL THE DEAD MANS KNELL. In one line round the haunch, in Roman capital letters.

✦ (cross fig. 64) T PRATT CHURCH WARDEN.  
G HEDDERLY FECIT NOTT<sup>M</sup> 1778. In one line beneath the other, in Roman capital letters.

GLORIA IN EXCELSIS DEO. In one line round the rim, in Roman capital letters. Round the waist is an encircling border, fig. 11. Diameter of the bell, 25 inches.

3rd bell—✦ (cross fig. 64) THE MARRIAGE IOYS I TELL  
✦ (cross fig. 64) AND TOLL THE DEAD MANS KNELL. In one line round the haunch, in Roman capital letters.

THE GIFT OF M<sup>R</sup> FRANCIS HAMP. T PRATT  
CHURCH WARDEN 1789. In one line beneath the other, in Roman capital letters.

G HEDDERLY FOUNDER NOTT<sup>M</sup>: On the rim in Roman capital letters. Round the waist is an encircling border, fig. 11. Diameter of the bell, 29 inches.

## SMISBY.

THE church is dedicated to St. James. In the time of Edward VI. (Oct. 2, 6th Edw. VI., at which time William Reddyches was curate), there were "ij bells in ye steple" of this church, it now only contains two.

1st bell—[GOD : SAVE] [ : THE : ] [KING] [16|17] ☐

(founder's mark, fig. 6.) In one line round the haunch, in Roman capital letters, in tablets. The H and E in THE conjoined. The founder's mark is the one used by Richard Braysier, fig. 6. Diameter, 28 inches.

2nd bell—[GOD] (border fig. 10) [SAVE] (border fig. 10) [KING] (border fig. 10) [CHARLES] (border fig. 10) [THE] (border fig. 10)

[SECOND] (border fig. 10) [16|6|2] (border fig. 10). In one line round the haunch, in Roman capital letters, in tablets. The H and E in THE conjoined as on the first bell. Below the inscription, the mark of George Oldfield, G ☉ with cross, crescent, and star, fig. 9. Diameter of bell, 30 inches. The inscription, "God save King Charles the Second," is very unusual.

(To be continued.)

# ON SCANDINAVIAN PLACE-NAMES IN THE EAST RIDING OF YORKSHIRE.—III.

BY THE REV. EDWARD MAULE COLE, M.A.

(Concluded from page 92).

WE come now to a miscellaneous class of names which bear upon them, more or less, the impress of a Scandinavian origin, viz., Burdale, Croom, Fridaythorpe, Kirby Grindalyth, Lund, Nafferton, Rudston, Skerne, Sledmere, and Wetwang. On some there is not much to say; on others a good deal.

1. *Burdale*, Domesday Breddale, is probably from the Icelandic Breidr=broad; and the same may be the case with the word Bridlington, pronounced Burlington, where there is a broad open flat between the Wolds and the sea, through which a gypsy race runs into Bridlington Harbour.

To the present day the meadows here are called "The Ings,"

2. *Croom*, Domesday Crogun, is a difficult word to decipher. The nearest approach which we can offer is the Icelandic Kró, Danish Kro, a pen, or fence, especially one in which lambs when weaned are put during the night (Vigfusson). It is said that extremes meet, and, strange to say, the word Croom is common in Ashantee, where it means "a clearing" in the vast tropical forest, which intervenes between Coomassie and the coast.

3. *Fridaythorpe*, in Domesday three times, as Fridagstorp, Fridarstorp, and Fridastorp, has nothing whatever to do with the similar day of the week; so much is certain—but it is not equally clear, whether the prefix is derived from a proper name or not. If it is, one author suggests St. Frida; another (Baines, "Yorkshire Past and Present") Frider, a nymph in the Eddas; whilst better authorities connect it with Freyr, the Norse-god; also it appears that in Icelandic "Fridr" is not an uncommon compound in the names of women, e.g., Holmfridr, Hallfridr, &c. But, supposing that it is not a proper name, what then? Notwithstanding the absence of any historical proof, we venture to offer a possible solution. The village in question is on the ancient high road between York and Bridlington, about equidistant from both places. There are numerous tumuli, dykes, and entrenchments on all sides of it, and the country must have been fought over again and again. May not some treaty of peace have been settled here? In Icelandic, *Fridar-band* is a bond of peace; *Fridargörd*, a peacemaking, truce, or treaty; *Fridar-tákn*, a token of peace, and so on. Similarly, *Fridar-torp* may mean "the place where a peace or treaty was made."

4. *Kirby Grindalyth*: The word Kirby, or Kirkby, is essentially Danish, and needs no explanation; but what is Grindalyth? For the information of those who do not know the locality, it may be mentioned that Kirby Grindalyth lies at the head, nearly, of the Great valley of the Wolds, which stretches hence to Bridlington, and that at the opposite extremity, though not in it, is found the township of Grindale—a stream of water, subject to floods, runs through the valley. The present writer views with suspicion the common derivation "Green dale," but allows his inability to offer any satisfactory

alternative. Is Grin a corruption of Grim? North Grimston lies within a short distance of Kirby Grindalyth. Can the valley have been originally Grimsdal? cf. Grinstead and Grimstead. Again, Grindale appears in Domesday as Grendele, and Foxholes in the same valley, as Foxele; and it is curious to notice that in Iceland a fox's lair is called "gren." Or, again, there is an Icelandic impersonable verb "grynna," to become shallow, and "grynnir dalinn" = the dale became shallow, less deep, in advancing higher up in a dale (Vigfusson). This would rightly apply to Kirby Grindalyth.

5. *Lund* occurs four or five times in the East Riding; in many places in Denmark and Norway. It means "a grove," and is a mark of Norse colonization.

6. *Nafferton*. There are some remarkable springs at this place. The water comes to the surface over an extent of an acre or more, in innumerable small holes, the size of a pea, which have a tiny rim of chalk debris round the orifice, brought up from below. These bubblings are still called "naffers" in the local tongue, and, without doubt, were the origin of the name. It is, therefore, suggested that its derivation is to be found in the Icelandic nöf, plural nafar (A. S. nafu), the nave of a wheel; and especially in nafarr, derived from the above, which means a "borer," or "gimlet."

7. *Rudston*, Rodestan, and Rodestein, in Domesday, derives its name from the remarkable ancient monolith which stands in the present churchyard. This is a massive block, apparently of millstone grit, about 24 feet high above the surface, the base of which has not been reached at a depth of 14 feet. So far is clear; but what of the prefix Rud or Rode? Some say "Red;" but it is not, and never was red. Others say "Rood," as in "Roodloft." As well say "rude," because not chiselled!

No—there the stone was, long before Romans, Angles, or Danes came to England, and the probability is, that, in later times, it received its name "hrodr-steinn" = "the famous stone," and gave its name to the place. Hrodr is the Icelandic for fame, reputation, &c.; e.g., hrodr-barn = the glorious child. It also enters into the composition of proper names, as above-mentioned, in Rolleston, Rudolph, and Ralph.

8. *Skerne*. The combination Sk is a characteristic mark of Norse origin. This place is on the river Hull, where the beautifully-clear becks, rising from the chalk, first unite to form the river. Skjern is the name of a river in Denmark, also of a stream in the North Riding, and the word Skirr in Icelandic, Danish Skjær, means clear, bright, of water, light, &c. Hence, probably, the derivation.

9. *Sledmere*, in Domesday Ledemare, and Slidemare, presents no traces now of a mere; but there was one formerly. It is extremely difficult to trace the former part of the word. It appears nowhere as a proper name, and occurs in only one other instance, Long Sleddale, in Westmoreland. Mr. Fergusson derives the provincial "glairy," "slairy," and "clarty," from the Norse "leir," clay or mud; the g, s, and c, being simply a prefix. There is some warrant for thinking that the word Sled has passed through the same process, because we find it in Domesday *Lede-mare*; and, if so, it is possible that it may be con-

nected with the Icelandic *ledja* = mud, ooze; and our "sludge." There is an extensive deposit of boulder-clay at Sledmere, which, for the most part, has been denuded off the Wolds, and occurs only in patches, as at Fridaythorpe, Fimber, Sledmere, &c.

10. *Wetwang*. We now come to one of the most interesting and instructive names in the whole list. It is unique in England, and so quaint-looking, that strangers invariably remark—"What a curious name!" At the Domesday Survey, *Wetwang* was a manor belonging to the Archbishop of York, and it still gives its name to one of the prebendal stalls in York Minster. Like many other villages on the Wolds, it was then returned as "*vasta*," i.e. devastated by William the Conqueror. The word is a compound one—*Vøtt-vangr*, or *Vétt-vangr*. The terminal *vangr*—(A. S. *wang*: early Danish *vang*) means a *field*. In Norway it appears in the places *Wang*, *Wangen*, *Ullensvang*, *Gudvanger*, *Evanger*, *Levanger*, *Stavanger* &c.; and with the *v* dropped, in *Hardanger*, *Kaupanger*, &c.

The former part of the word is from the Icelandic *Vattr*, *witness*, or *Vætti*, a *witness*. There is no doubt about this, because the whole word is found in Iceland, as a law term = *the place of summons*; if an offence or assault had been committed, neighbours were summoned to try the case. They were called "*Vettvangs-buar*"—*neighbours to the place of action*, to be summoned as *buar*. The place itself was called "*Vettvang*," = *the space within a bowshot from the place all around*.

As an ordinary word, the Icelandic "*búi*" means a *dweller*, or *inhabitant*, as in our *neighbour*; but as a law term, it means a *neighbour acting as juror*. Commonly five jurors were considered sufficient to decide the question, but in grave cases nine were summoned—their verdict (*kridr*) was called "*búa-kridr*." This ancient trial by *neighbour-verdict* is the undoubted origin of our TRIAL BY JURY. It is not to be attributed to Alfred the Great, or William the Conqueror. Its source is Norse, not Saxon. Though it died out in the mother country, Norway, it found a home in Iceland for 400 years, whilst the Icelandic Commonwealth lasted, till 1275 A.D.; and from the *Danelagh* in England, it spread over the whole country, so that now it is the cherished inheritance of the English nation. The name "*Wetwang*" is a standing memorial of the fact. It must also be observed, on the authority of Mr. G. Dasent, in his *Introduction to Cleasby's "Icelandic Dictionary,"* that this form of trial by jury, which had its original home in Iceland, and became naturalised in England under the Normans, differed materially from the Norse, and Norman trial, which was "by compurgation, or witnesses brought forward by the accused, to swear that he did not do, or was not capable of doing, the deed laid at his door."

We notice further that, anciently in Iceland, the law distinguished between two classes of juries, viz., the jurors summoned at the place itself, where the deed took place, who alone were called "*Vettvangs-buar*," and the jurors summoned at a court elsewhere, or in Parliament, who were termed "*Thingvallar-buar*;" so that, strictly speaking, the word "*Wetwang*" refers rather to our Coroner's Jury, than to a Jury at Petty or Quarter Sessions.

## APPENDIX A.

A LIST OF THE MORE COMMON WORDS, OF SCANDINAVIAN ORIGIN, IN USE AT THE PRESENT TIME ON THE WOLDS.

- Barn.**—In other parts of Yorkshire, "bairn,"=a child. Both forms occur in the East Riding, but the former is most common on the Wolds.  
 Icelandic, "barn." In old times this word was common to all Teutonic languages; but it died out in Germany in the 13th century, and was replaced by "kind," and in the South of England by "child." It is still universal in Scandinavia.
- Beel.**—A bull "beels," *i.e.*, bellows.  
 Icelandic, "belja," to bellow.
- Brant**=steep, of hills or inclines.  
 Icelandic, "brattr." Swedish, "brant."
- Claes**=clothes.  
 Icelandic, "Klædi."
- Clarty.**—After frost, or soft rain, the chalk roads are often "clarty," *i.e.* sticky, or muddy. The word is doubtless derived from the Icelandic "Leir," Danish "Lær" (cf. Scot. "Lair")=clay, mud, with the *e* added.
- Deaf.**—Land is said to be "deaf," when it does not produce good crops.  
 Icelandic, "dauf," without savour.
- Daft.**—Spoken of one whose wits are wanting; probably connected with the foregoing.
- Deer**=door.—In the East Riding dialect, this and similar words are pronounced thin, not broad as in the West Riding and Lancashire.  
 Icelandic, "dyrr."
- Egg.**—Icelandic "egg." A Norse word, which throughout England supplanted the Anglo-Saxon "ey." An amusing story, quoted in a review in the *Times*, March 2, 1874, is told by Caxton. He relates that "certain merchants were in a ship on the Thames for to have sailed over the sea into Zealand, and for lack of wind they tarried at the Foreland, and went to land to refresh them, and one of them, named Sheffield, a mercer, came into an house and axed for meat, and especially he axed after 'egges;' and the goodwife answered that she could speak no French, and the merchant was angry, for he also could speak no French, but would have *egges*; and she understood him not. And then another said, that he would have 'eyren;' and then the goodwife said that she could understand him well." Caxton adds, "Lo! what should a man in these days write, 'eggs,' or 'eyren.' Certainly it is hard to please every man, because of diversity and change of language."
- Elding**, *i.e.*, sticks to light a fire with.  
 Icelandic, "elding"=fuel.
- Festpenny.**—On engaging servants in the East Riding, at the Martinmas Statute Hirings, it is customary to give them a sum of money, varying from two to ten shillings, which is returned by them, if they do not fulfil their engagement.  
 Icelandic, "festr," that by which a thing is fastened; and "festar-penningr," a pledge, or bail.
- Flit**, *i.e.*, to remove from one house or place to another.  
 Icelandic, "flytja," to migrate.
- Gane**, commonly in the superlatively "ganest," *i.e.*, the "nearest" road.  
 Icelandic, "gegn." Swedish, "gen."
- Gang.**—Icelandic, "ganga," to go, common throughout Yorkshire and Scotland. The Icelanders seem to have retained the old "ng," which in Germany and in modern Sweden and Denmark only remains in poetry, or in a special sense.
- Gimmer.**—Icelandic, "gymbr," a ewe lamb of a year old. In the East Riding, lambs are called "hogs," and are divided into "gimmer-hogs" and "wether-hogs," according to their sex, till at the year's end they are shorn, and then become "shearlings."
- Goppen**, sometimes *Goupen*.  
 Icelandic, "gaupn"=both hands held together in the form of a bowl, and so "a measure."
- Grave.**—Icelandic, "grafa;" Danish, "grave," but common to Teutonic languages =to dig.
- Haggle**, *e.g.*, "It haggled 't morn;" *i.e.*, it hailed this morning. also *Hagglesteans*, hailstones.  
 Icelandic, hagla, to hail; and hagl, hail. Danish and Swedish, hagel. The word, however, is Anglo-Saxon as well, *viz.*, hagol.
- Ken.**—Icelandic, kenna, to know. Here the local dialect clearly preserves the Norse, instead of the Anglo-Sax, cunnan.
- Kep.**—Icelandic, kippa, to catch hold of, to catch. Also Anglo-Saxon, cēpan.
- Kirn.**—Icelandic, kirna, to churn.



- Lait*.—Icelandic, *leita*, to seek or search for something missing; as a shepherd "laits" a lost sheep.
- Lait*, e.g., "laiking at ball;" a favourite game on Shrove Tuesday.
- Icelandic, *leikr*, a game, play.
- Lay*.—Icelandic, *lé*, a scythe.
- Learn*=to teach. Always "he learned me," not, he taught me. This idiom seems to have been common in all Teutonic languages.
- Icelandic, *læra*, to teach. Swedish *lära*. Danish, *lære*. A. S. *læran*.
- Lig*.—Icelandic, *liggja*, to lie down. Also A. S., *legan*.
- Litil*=little, small of stature.
- Icelandic, *Litill*. Dan., *litle*. A. S., *lytel*.
- Loan*, e.g., "i't loans," i.e., in the lanes, grass by-roads, left at the enclosure of the Wolds, where cows are "tented" during the Summer months, whilst eating the herbage.
- Icelandic, *Lön*, pl. *lanar*. Hence our "lane;" probably connected with Icelandic, *leyna*, to hide; and *leyningr*, a hollow-way. "Lonnings" is sometimes used for "Loans." Many of the ancient roads or tracks were in the hollow of entrenchments, which run for miles across the country.
- Luking*, i.e. weeding. At certain seasons children are employed in gangs, *luking*, or weeding.
- Icelandic, *lok*, a weed which spreads over a field.
- Mauk*.—Norse, *makk*.
- Icelandic, *madkr*, a maggot.
- Menseful*.—Implying polite, decent, civil behaviour; (Icelandic, *mennskr*, human belonging to man); and so teaching all men of whatever rank, or in whatever position, a lesson how they ought to behave as men, to their fellow-men.
- Mouldiewarp*.—Icelandic, *moldvarpa*, a mole; from *mold*=mould, or earth.
- Muck*.—Icelandic, *moka*, to shovel, to clear away dung from a stable. Compare *myki* Dan., *mög*, dung.
- Poke*.—Icelandic, *poki*; also A. S. *pocca*, a pouch, bag.
- Reckling*.—A provincial name for the smallest or poorest in a flock of sheep.
- Icelandic, *reklingr*, an outcast.
- Rive*. Icelandic, *rifa*. Dan. *rive*, to tear in pieces.
- Skellit*.—cf. Scotch, *Skell*; Icelandic, *skjóla*, a milk-pan.
- Slope*=slippery. Icelandic, *sleipr*.
- Snarly*—The weather is said to be "snarly" when there is a keen cutting wind in Winter.
- Icelandic, *snapr*, keen, smart; e.g. *snapstai kuldi*, smartest cold; *snapr vetr*, sharp Winter.
- Steg*, i.e., a gander. Icelandic, *steggr*, a he-bird, a male duck; and modern, a tomcat, connected with the following word. In the E. R., young horses are called "stags," as in Cumberland.
- Sti*.—In the East Riding pronounced "Sti," in the West Riding, "Stee." A ladder.
- Icelandic, *stigi*, a step, a ladder; c.f. *stiga*, to step, to mount.
- Tak*.—Icelandic, *taka*, to take, to take hold of. A pure Norse word, which, throughout England, displaced the A. S. *niman*; cf. *intak*, an enclosure.
- Til*, e.g., "where art thou ganging til?"
- Icelandic, *til*; Swedish, *till*=to. The final *l* is dropped in South Teutonic; both forms occur in English, viz., "to," of place, and "till," of time.
- Wether*, (see above on *gimmer*).—a male lamb a year old.
- Icelandic, *vedtr*; (d here is th) obsolete now in Iceland, except in poetry.
- Wrang*=wrong. Icelandic, *rangr*; Dan., *vrang*. This word does not appear in Anglo Saxon.
- Yelling*, a pan, probably, Icelandic, *ketlingr*, a small iron pot; a kailpot, in contradistinction to the larger copper.

## APPENDIX B.

## A LIST OF A FEW WORDS OF SCANDINAVIAN ORIGIN, INDICATIVE OF NATURAL FEATURES, IN USE IN THE EAST RIDING.

- Beck*, a stream; Dan., *bæk*; Swed., *bäck*; Icelandic, *bekkr*; also, A. S., *beoc*.
- Bitings*.—The name of certain fields in Wetwang, dating from before the enclosure of the Wolds.
- Icelandic, *beit*, pasturage; and *beiting*, grazing.
- Dale*.—The Wolds swarm with dales.
- Icelandic, *dalur*=German, *thal*.
- Field*, in the sense of a sloping hill-side, e.g., Fimber Field, Sledmere Field; Norse, *Fjall*, a fell; a Scandinavian word, wanting in German and Anglo Sax.
- Hagg*, e.g., Hagg Dale, and Haggcliff, in Fimber.
- Icelandic, *hagi*, also A.S., *haga*, a hedge or fence. There is a distinction drawn

in Iceland between *tún* and *engjar*, which are the meadows near home for hay-making, and the *hagar*, farther off for pasturage and grazing. This applies to *Fimber*.

*Ing.*—Icelandic, eng. A meadow, especially by water side, all over East Riding. Even at Wharram, on the high Wolds, some fields, from which issue springs at the base of the chalk, are called *The Ings*.

*Nab*, e.g., *Fimber Nab*, *Cole Nab*, projecting declivities in this parish. Fergusson derives the word from Icelandic, *knapp*; Norse, *knab*, a rocky projection; or it may be from Icelandic, *nef*=*neb* or *nose*; cf. *ness*, *nez*, the *naze*, &c.

*Rigg*.—Certain fields are called "*The riggs*," probably from having been enclosed with turf mounds, on which a quickset hedge was afterwards planted.

Icelandic, *brygg*; Dan., *ryg*; Swed., *rygg*, a back or ridge.

*Slack*, e.g., *Garton slack*; a hollow, or depression of the ground, of not sufficient importance to be called a dale.

Icelandic, *slakki*.

## APPENDIX C.

PERSONAL NAMES IN THE PARISH OF WETWANG-CUM-FIMBER (POPULATION 800), AND IN THE IMMEDIATE VICINITY, IMPLYING A SCANDINAVIAN ORIGIN.

## LOCAL FAMILY NAMES.

(Vicinity marked V).

Brand.  
Blakestone.  
Boak. V.  
Frear.  
Gilbank.  
Huggins. V.

Ireland.  
Norman.  
Rudd.

Sever.  
Snarry. V.  
Snell.  
Wilberfoss.

## SCANDINAVIAN PROPER NAMES.

(F. from Fergusson).

Brand.  
Blaka (pale). F.  
Boek. F.  
Freyr. F.  
Gils-bakki (Landnamabok).  
Huginn (the name of one of Odin's ravens). F.  
Erlendr (foreigner). F.  
Nordmann. F.  
Icelandic, *Hródr*, see above; frequent as a prefix in proper names.  
Sivard, see above.  
Snori. Icelandic proper name.  
Snjallr (Landnamabok.)  
See above, on Wilberfoss.

The following are inferred from their terminations; all occur in the parish:—

Barmby.	Allanson.	Hodgson.	Simpson.
Holtby.	Anderson.	Nicholson.	Stevenson.
Oxtaby.	Atkinson.	Robinson.	Thompson.
Sowersby.	Downson.	Robson.	Williamson.
Adamson.	Edmondson.	Sanderson.	Wilson.
	Harrison.	Serginson.	

## APPENDIX D.

PLACES MENTIONED; THOSE WITH SPECIAL NOTICE PRINTED IN ITALICS.

<i>Bolton.</i>	<i>Fangfoss.</i>	Leppington.	Skerne.
Borsea.	<i>Fimber.</i>	<i>Lockington.</i>	Skipsa.
Brandesburton.	<i>Folkton.</i>	<i>Lund.</i>	<i>Sledmere.</i>
Bransholme.	Fosham.	Market Weighton.	Spaldington.
<i>Brantingham.</i>	Foxholes.	Marton.	Stanningholme.
<i>Bridlington.</i>	<i>Fridaythorpe.</i>	<i>Nafferton.</i>	Staxton.
Buckton.	<i>Frodingham.</i>	Ottringham.	Stillingfleet.
<i>Bugthorpe.</i>	Garton.	Patrington.	<i>Threkeby.</i>
<i>Burdale.</i>	Gembling.	<i>Pidsea.</i>	Thirtleby.
Burton.	<i>Goodmanham.</i>	Pocklington.	Walling.
<i>Catfoss.</i>	Guniston.	Portington.	Waplington.
Calton.	Grimston, North.	Rillington.	<i>Weeton.</i>
Carleton.	Grindale.	Rotsea.	<i>Wetwang.</i>
Cottam.	Holme.	<i>Rowleston.</i>	Wholsea.
Cottingham.	Holmsfield.	<i>Rudstone.</i>	<i>Wilberfoss.</i>
Croom.	Hornsea.	Sandley.	Withernsea.
Dalton.	Holmpton.	Scrayingham.	Wyton.
Dunnington.	Keyingham.	<i>Settrington.</i>	Yeddingham.
Eastrington.	<i>Kirby Grindalyth.</i>	<i>Sewerby.</i>	<i>Yokeded.</i>
Easington.	Kirkham.	Skeokling.	
Elvington.	Knedlington.	Skeffling.	
Everingham.	<i>Laxton.</i>	Skelton.	



### THE LUCK OF EDENHALL.

BY LLEWELLYNN JEWITT, F.S.A., ETC., ETC., ETC.

AMONG all the traditional stories, the fairy-lore tales, and the superstitious beliefs attached to the histories of one or other of our great families, there are few so poetical in conception, so pleasing in incident, so venerable in age, or so well supported and sustained by actual circumstance, as that connected with the grand old historical family of the Musgraves, of Edenhall in Cumberland; and fewer still on which so much is made, in the popular mind, to depend on the safe keeping of a particular object connected with that belief—and yet still fewer the upholding of which has been the means of preserving in its full integrity, through long ages, an object of unique beauty and of more than usual historical and antiquarian interest.

In most cases the stories attaching to old families and houses have no tangible object connected with them; they are mere old-world tales that have passed current for generations, and have had their original foundation in some dark deed or other "woful circumstance" associated with the forebears of the line, but they have nothing to show as a tenure by which they may be held and perpetuated. Not so with the Edenhall tradition. *Its* mission is the preservation of a choice object of ancient art, and the perpetually handing of it down, age after age, in the same family, by the sure means of nurturing the thought that the welfare and well-being—the "Luck," in fact—of that family rests and depends on its safety. It would be difficult, indeed, to find a surer or more effectual means of securing the safety

of any precious heir-loom, than that of attaching to it a religious belief, that should harm come to it, the downfall of its possessors would inevitably follow; and doubtless, to some extent, it is the superstitious belief in the fairy prophecy, that has "held its own" for so many ages, and has taken such fast hold of the minds of sire and son during that time, and still, it is to be hoped, lingers at the present day, that the Edenhall cup is now, at the hour in which I write, as safe as it was when it first came from the hands of its maker in mediæval times.

The fragile cup—"the Luck of Edenhall"—on the safe preservation of which the "luck" of the family is by this popular tradition said to depend, is one of the finest existing examples of ancient glass, and its preservation is matter of sincere congratulation with all lovers of the antique. It is of very early date, and in form differs from most glass drinking-cups that are preserved to us. In size it is about six inches in height, four inches in diameter at the mouth, and two inches in diameter at the foot. It is of clear glass, with the slightest possible tinge of amber, and is exquisitely ornamented in arabesque pattern, with enamel and gold. Its shape is extremely elegant and well-proportioned; the flow of line of its outline possessing an ease and grace not always apparent either in old or modern art-productions. It partakes much of the form of a Chinese beaker—wide at the mouth, curving inwards at the sides, and narrow at the foot. The pattern is particularly rich and effective. It is in gold and enamel, thickly laid on upon the surface; the colours being red, blue, green, and white. It is different in many of its characteristics from other remaining examples of ancient glass.

The "Luck"—i.e., this exquisite and priceless glass—is preserved in a marvellously fine mediæval *cuir bouilli* case, made specially for its reception and safe-keeping. This case, which is of the same form as the glass, is of wood, and retains its original green lining. It is covered with *cuir bouilli*, elaborately and beautifully pressed or carved in the usual manner, with upright bands of scroll-work and trefoil foliage, and other ornaments; while the lid, which still fastens with its original leather thongs, has an encircling border around its curved rim, and the top filled to almost its entire size, with the sacred monogram **HC** exquisitely formed in the leather. The case is, undoubtedly, one of the very finest, most interesting, and most delicately executed examples of *cuir bouilli* that has yet come under my notice, and is a choice and unique example of mediæval art. The material of course is not unusual for cases for cups, and for scabbards, shields, and portions of armour; but none that I have seen equals in point of beauty of design, extreme delicacy of treatment, or elaborate "tooling," the case which it is the good fortune, or "luck" of Sir Richard and Lady Musgrave to own, and which fittingly enshrines their priceless treasure, the "luck of Edenhall."

Altogether, entirely apart from the halo of superstition which surrounds it, and the feeling almost of awe which, naturally, comes over one as we see its fragile nature, and know the extent of the stake that is popularly believed to depend on its safe keeping, the cup and its

case are of the highest possible antiquarian interest, and are among the rarest, richest, and most choice of our choicest art-treasures. The engraving at the head of this article shows the "Luck" itself; the case in which it is preserved; and the sacred monogram on the lid of the case.

And now for a few words on the deliciously romantic fairy tale that for so many ages has been so inseparably connected with the cup, and with the fortunes and well-being of the grand old family—one of the oldest and most famous in the kingdom—to whom it belongs.

The legend is simply this—that in ages long gone by, one of the family, or one of their retainers—the butler it is popularly said—went one night, as was usual, to fetch water from St. Cuthbert's well (a Holy Well \* close by the present mansion), and there, near the well, saw a "glorious company" of fairies, with their queen in their midst, dancing and holding revelry on the greensward. Disturbed and confused at his approach, the fairies began to disperse, when he, seeing their goblet left standing by the well, seized it and held it fast. Enraged at this, the "little people" demanded its return, and endeavoured to take it away from him but without effect, and then their queen, in her vexation, uttered the ominous and prophetic words—

Should the cup e'er break or fall,  
Farewell the Luck of Edenhall.

and the whole company disappeared. The cup was carried by its finder to the mansion, and has ever since been cared for with "religious care."

Such is, in few words, the tradition that has, time out of mind, been handed down from age to age, and from generation to generation. It has been made the subject of many singular stories; and many a pleasant reminiscence and romantic incident hangs upon it in the minds of different people. Several different metrical versions of the legend have at one time or other been written, each of which has more or less departed from its original simplicity and clothed it in romance. One of the earliest of these is the drinking song or ballad of the "profligate Duke of Wharton." This wild, reckless, profligate, and yet gifted young nobleman, who died in 1731, thus wrote, in form of parody on the fine old ballad of Chevy Chase, "upon a remarkable drinking match held at Sir Christopher Musgrave's" †:—

#### THE DRINKING MATCH OF EDENHALL.

God prosper long from being broke,  
The Luck of Edenhall!  
A doleful drinking bout I sing,  
There lately did befall.  
To chase the spleen with cup and cann,  
Duke Philip took his way;  
Babes yet unborn shall never see  
The like of such a day.

\* Edenhall Church is also dedicated to St. Cuthbert.

† See Walpole's "Royal and Noble Authors," 1759; "The Poetical Works of Philip, late Duke Wharton, and others of the Wharton family, and of the Duke's intimate acquaintance, etc.," Hutchinson's "History of Cumberland," 1794; etc., etc.

The stout and ever-thirsty Duke  
 A vow to God did make,  
 His pleasure within Cumberland,  
 Three live long nights to take.  
 Sir Musgrave, too, of Martindale,  
 A true and worthy Knight,  
 Eftsoon with him a bargain made,  
 In drinking to delight.  
 The bumpers swiftly pass about,  
 Six in an hand went round ;  
 And with their calling for more wine,  
 They made the hall resound.  
 Now when these merry tidings reach'd  
 The Earl of Harold's ears,  
 "And am I" (quoth he, with an oath)  
 "Thus slighted by my peers ?  
 Saddle my steed, bring forth my boots,  
 I'll be with them right quick :  
 And, master Sheriff,\* come you too—  
 We'll know this scurvy trick."  
 "Lo, yonder doth Earl Harold come,"  
 Did one at table say ;  
 "Tis well," replied the mettled Duke,  
 "How will he get away ?"  
 When thus the Earl began, "Great Duke,  
 I'll know how this did chauce ;  
 Without inviting me—sure this  
 You did not learn in France.  
 One of us two, for this offence,  
 Under the board shall lie ;  
 I know thee well—a Duke thou art,  
 So, some years hence, shall I.  
 But trust me, Wharton, pity 'twere  
 So much good wine to spill,  
 As these companions here may drink,  
 Ere they have had their fill.  
 Let thou and I, in bumpers full,  
 This grand affair decide."  
 "Accurs'd be he," Duke Wharton said,  
 "By whom it is deny'd."  
 To Andrews, and to Hotham fair,†  
 Then many a pint went round ;  
 And many a gallant gentleman  
 Lay sick upon the ground.  
 When, at the last, the Duke found out  
 He had the Earl secure,  
 He ply'd him with a full pint-glass,  
 Which laid him on the floor.  
 Who never spake more words than these,  
 After he downwards sunk,  
 "My worthy friends, revenge my fall,  
 Duke Wharton sees me drunk."  
 Then with a groan, Duke Philip held  
 The sick man by the joint ;  
 And said, "Earl Harold, stead of thee,  
 Would I had drank this pint !  
 Alack, my very heart doth bleed,  
 And doth within me sink ;  
 For, surely, a more sober Earl  
 Did never swallow drink."

---

\* Machell, of Crackenthorpe.

† Two celebrated beauties, who became the popular toasts of the day.



With that the Sheriff, in a rage,  
 To see the Earl so smit,  
 Vow'd to revenge the dead drunk peer  
 Upon renown'd Sir Kitt.

Then stepp'd a gallant Squire forth,  
 Of visage thin and pale;  
 Lloyd was his name, and of Gang Hall,  
 Fast by the river Swale.

Who said, he would not have it told,  
 Where Eden river ran,  
 That, unconcern'd, he should sit by,  
 So, Sheriff, I'm your man.

Now when these tidings reach'd the room  
 Where the Duke lay in bed,  
 How that the Squire thus suddenly  
 Upon the floor was laid :

"O heavy tidings" (quoth the Duke),  
 "Cumberland thou witness be,  
 I have not any captain more  
 Of such account as he."

Like tidings to Earl Thanet came,  
 Within as short a space ;  
 How that the under-sheriff too  
 Was fallen from his place.

"Now God be with him," said the Earl,  
 "Sith 'twill no better be ;  
 I trust I have within my town,  
 As drunken knights as he."

Of all the number that were there,  
 Sir Bains, he scorn'd to yield ;  
 But, with a bumper in his hand,  
 He stagger'd o'er the field.

Thus did this dire contention end,  
 And each man of the slain,  
 Were quickly carried off to sleep,—  
 Their senses to regain.

God bless the King, the Duchess fat,  
 And keep the land in peace ;  
 And grant that drunkenness henceforth  
 'Mong noblemen may cease ! &c.

The good fortune, however, of this ancient house was never so much endangered, says Brand, as by the Duke himself, who, having drunk its contents, to the success and perpetuity, no doubt, of the worthy owner and his race, inadvertently dropped it; and here, most certainly would have terminated the luck of Edenhall, if the butler, who had brought the draught, and stood at his elbow to receive the empty cup, had not happily caught it in a napkin.

Francis Douce, the antiquary, whose MS. collections were bequeathed to the British Museum, with the singular and somewhat eccentric injunction, that the box in which they are deposited should not be opened until the year 1900, was at Edenhall in 1785, and wrote the following lines in reference to the cup. The "Dobson" alluded to, was Christopher Dobson, at that time steward at Edenhall.

Hail to thee, Luck of Edenhall !  
 May'st thou never break, or fall !  
 May old Dobson's fostering care,  
 Still preserve thee, goblet rare !  
 Holy Cuthbert, hear my prayer !

Ye too, fairies of the Well,  
 Who its Legends erst did tell;  
 Suffer not your wondrous cup  
 From unguarded hands to drop,  
 But if it totter, hold it up.

Holy Cuthbert, hear my prayer,  
 The Luck of Eden be thy care.

The German, Ludwig Uhland (born in 1787), seizing on this legend as one eminently after his own heart, transformed it into a weird-like and terrible story—fine in its conception, but totally metamorphosed and spoiled from the reality. His lines were translated by Longfellow, and thus appear in Skeats' edition, printed at Leipzig. It has, at its head, an introductory note (copied later on into various editions of Longfellow's poems), stating that the "goblet" "is still preserved at Edenhall, and is not so entirely broken as the ballad describes." The ignorance and absurdity of this statement will be easily understood, when I state that the cup or "goblet" is now as perfect and free from injury or blemish as it was on the first day of its existence, several hundreds of years back. The lines, eminently German in their extravagance of feeling, but totally devoid of any literal connection with the legend itself, are as follows:—

Of Edenhall the youthful lord,  
 Bade summon the guests by trumpet's call;  
 He rises at the festive board,  
 And 'midst the drunken revellers all,  
 Cries: "Bring me the luck of Edenhall!"  
 The steward sighs at his lord's command;  
 (The oldest vassal was he of all);  
 From its silken case with careful hand  
 He taketh the crystal goblet tall—  
 They call it the "Luck of Edenhall."  
 "To honour this glass"—was the next command,  
 "Come fill it with wine of Portugal!"  
 The old man pours with trembling hand,  
 And purple light streams over all,  
 From the sparkling Luck of Edenhall.  
 Then speaks the lord, and the glass doth wave:  
 "This gleaming goblet of crystal tall,  
 A water-sprite to my fathers gave,  
 And wrote thereon—*If this glass should fall,  
 Farewell to the luck of Edenhall!*"  
 'Twas fitting a glass o'er the fate should reign  
 Of the mirthful race of Edenhall!  
 The full deep draughts we gladly drain,  
 While merrily clink the beakers tall;  
 Come, clink with the Luck of Edenhall!"  
 First, full as the song of the nightingale,  
 Its ring on the ear doth clearly fall;  
 Then loud as the torrent that sweeps the vale,  
 And last, like the deafening thunder's brawl,  
 The matchless Luck of Edenhall!  
 "It taketh a race of mickle might,  
 This fragile goblet to hold in thrall;  
 It hath lasted longer than seemeth right;  
 Then clink! with the hardest blow of all  
 Will I prove the Luck of Edenhall."

\* Equally absurd with the statement of the breaking of the cup, is this which affirms that it bears these words inscribed upon it. The glass is entirely devoid of inscription of any kind.

As the ringing goblet in pieces flies,  
 Cracked is the roof of the vaulted hall;  
 Bright flames of death from the rift arise:  
 Dashed to the earth are the feasters all,  
 As breaketh the Luck of Edenhall!  
 In storms the foe, with fire and sword,  
 Who in the night had scaled the wall;  
 By the sword-stroke dieth the youthful lord,  
 His hand still holding the beaker tall,  
 The shattered Luck of Edenhall.  
 Early at morn the butler came,  
 The old man to the ruined hall;  
 Alone he seeketh his lord's burnt frame;  
 And, 'midst the hideous ruins fall,  
 The shards of the Luck of Edenhall.  
 "Stone-walls"—saith he—"must in pieces go,  
 The lofty pillar at last must fall;  
 Of glass is this world's wealth and show;  
 One day in atoms this earthly ball  
 Must burst like the Luck of Edenhall!"

Another, and in many respects better class of ballad on the same subject—though it must be confessed, not sufficiently to my mind carrying out the spirit of the legend itself—is by Mr. J. F. White, and forms one of the pleasantest in his charming volume of "*Lays and Legends of the Lake country*." His version of the tradition, put in easy flowing verse, is as follows:—

## THE LUCK OF EDENHALL.

The martial Musgraves sheathed the sword,  
 And held in peace sweet Edenhall;  
 For never that house or that house's lord  
 May evil luck or mischance befall,  
 While their crystal chalice can soundly ring,  
 Or sparkle brim-full at St. Cuthbert's spring.  
 Rude warlike men were the race of old,  
 And seldom with priest of holy rood,  
 Or penance discoursed their knights so bold,  
 Who won them the Forest of Inglewood.  
 For better loved they to grasp the spear,  
 Than beads to count or masses to hear.  
 There came a bright lady from over the sea,  
 Once to look on their youthful heir;  
 Saintly and like a spirit was she,  
 And sweetest words did her tongue declare;  
 When filling a beautiful glass to the brim  
 At St. Cuthbert's Well, she gave it to him.  
 Radiant and rare—from her garment's hem  
 To her shining forehead, all dazzling o'er,  
 As of crystal and gold and enamel the gem  
 Of sparkling light from the fount she bore—  
 Her snow-white fingers unringed she spread  
 On the gallant young Musgrave's lordly head.  
 With his ruby lips he touched the glass,  
 And quaff'd off the crystal draught within,  
 "From thee and from thine if ever shall pass  
 The pledge of this hour, shall their doom begin.  
 Whenever that cup shall break or fall,  
 Farewell the luck of Edenhall!"  
 While marvelling much at so fair a sight,  
 And wooing a vision so sweet to stay,  
 Like a vanishing dream of the closing night,  
 Within the dark forest she pass'd away:  
 And left him musing, with senses dim,  
 On the gifts the bright chalice had brought to him.

He clasped it close, and he turn'd it o'er ;  
 Within and without its form survey'd ;  
 Till the deeds and thoughts of his sires of yore  
 Seem'd to him like rust on a goodly blade.  
 And the more the glass in his hands he turned,  
 The more for a nobler life he yearned.  
 And there on the verge of the Forest, where stood  
 The Hall for ages, he vowed to be  
 The servant of Him who died on the Rood,  
 And lay in the tomb of Arimathea ;  
 And to drink of that cup at the Holy Well,  
 So wrought within him the Lady's spell.  
 And down the twilight came on his thought ;  
 And sleep fell on him beneath the trees ;  
 When an errand for water the butler brought  
 To the spot where around the slumberer's knees  
 The envious fairies, a glittering band,  
 Were loosing the cup from his slackening hand.  
 He scared them forth ; and in fierce despite  
 They mocked, and mowed, and sang in his ear—  
 " See you yon horsemen along the height ?  
 They had harried the Hall had'st thou not come near.  
 Whenever that cup shall break or fall,  
 Farewell the luck of Edenhall."  
 And the martial lords of Edenhall,  
 They kept their cup with enamel and gold,  
 Where never the goblet could break or fall,  
 Or fail its measure of luck to hold ;  
 That birth or bridal, beneath its sway,  
 Might never befall on an evil day ;  
 And land and Lordship stretching wide,  
 And honour and worship might still be theirs ;  
 As long as that cup, preserved with pride,  
 Should be honoured and prized by Musgrave's heirs :  
 The goblet the Lady from over the wave  
 To their sire in the Forest of Inglewood gave.  
 It has sparkled high o'er the cradled babe :  
 It has pledged the bride on her nuptial day :  
 It has bless'd their lips at life's last ebb,  
 With its sacred juice to cleanse the clay.  
 For the touch the bright Lady left on its brim  
 Can give light to the soul when all else is dim.  
 Long prosper the luck of that noble line,  
 May never the Musgrave's name decay,  
 And to crown their board when the goblets shine,  
 May the crystal chalice be found alway !  
 For whenever that cup shall break or fall,  
 Farewell the luck of Edenhall !

Another and much more pretentious, not exactly ballad, but, I suppose I may say poem, upon this same " Luck " legend, was written by the Rev. Beilby Porteus, at that time (1856) Vicar of the parish of Edenhall, and published by him in the form of a small volume of nearly a hundred pages. It bears the somewhat eccentric title of " The Luck of Edenhall, by the Rev. Beilby Porteus, Vicar of Edenhall.

A Modern Lay  
 Of the Olden Day,  
 In Canto's Three,  
 As you may see,  
 O gentle Reader, if you're willing,  
 For a Sixpence and a Shilling."

The poem (which consists of no less than a hundred and twenty eight-line stanzas, arranged in three cantos of forty stanzas each; and twenty pages of "notes"), is not devoid of poetic merit, and indeed contains many fine passages and beautiful thoughts. In it the spirit of the legend has, while amplified and actually embodied, been well kept, and each circumstance, with allowable "poetic license," narrated with peculiar ease and clearness. In the first canto, the imaginary "Hugo, chief butler at the hall!" is seen flying across the grounds, having just seized the cup from the fairies, and falls insensible at the hall door as he utters a piercing cry that rouses all its inmates,

Who, rushing prone across th' astonished floor,  
In one confused heap fly crowding to the door,

to find him lying there. The next canto makes him restored, after sundry libations from the "black jack, his pantry's pride," and telling his "wondrous tale" in a metrical speech of no less than two hundred and seventy-two lines! to the assembled household. Of the cup itself he is thus made to speak:—

But ah! more precious, fair, and priceless too,  
The sailing fairy now expos'd to view;  
Pale in its sea-green tint, and limner'd o'er  
With curious lines my longing eyes adore,  
A cup of rare device and shape; to this  
My floating Ariel blew a perfum'd kiss,  
On stars of topaz; these combining burn,  
And for the radiant Queen to melrose-nectar turn.

Upon the rich mosaic of the grass  
A cloud of fays, saluting as they pass,  
Dispose the beauteous gem; the gentlest gale  
Of scented air from Eden's fragrant vale  
Fans the light pinions in their circling swoop,  
With royal welcome to the distant troop;  
While she, their sovereign, with a train of sprites,  
Upon the jewell'd sward with air majestic lights,  
Before her throne in merriest antics bound  
A thousand fairies on th' enchanted ground,  
Guarding the Cup prepared for regal lip,  
Its purpling wave in greeting high to sip;  
A thousand elves their nimble fingers ply,  
Casting the Spring in handfuls to the sky;  
And, as the pearl-drops foam, each tiniest fay  
Mounts up on fire-fly's wing and dances on the spray!

And now, while turning with a gracious eye,  
To kiss fair greeting to her company,  
And as she raises with uplifted arm  
Her festal glass to lip its mystic charm,—  
The shaken leaves my hiding-place betray;  
Alarmed, I rise—and all has past away!  
Quicker than thought the glorious vision fades,  
And feast and fairies vanish in the distant shades!

But, as they fled, upon the pearly ground  
The queen let fall her Cup; and flitting round,  
Stoop'd to regain—but ere it touch'd her wand,  
With lightning dart I seiz'd it in my hand!  
She, vex'd and striving in most wrathful mood,  
With outstretch'd arms before my pathway stood;  
In vain—the riffer to his plunder clings;  
But on his startl'd ear this threaten'g couplet rings,

"If e'er this Cup shall break or fall,  
Farewell the Luck of Edenhall."

And now, as mense'd in an ill-tim'd hour  
 For fruitful doom, the sky began to lour ;  
 And in a moment, though an age it seem'd—  
 By one glad fortune at my heart redeem'd  
 From baser feeling—from the forest deep  
 The angry winds in swelling murmurs creep,  
 Wrathful and sullen ; and the driving clouds  
 Sweep o'er the lamps of heaven in pack'd and lurid crowds.

As he who, dipping in the water, dream'd  
 That of his life a thousand pictures gleam'd,  
 Like living truth, before his cheated eyes ;  
 All this I noted as with heaving sighs  
 The tempest mourn'd, and as my failing stride  
 To gain the front across the terrace hied ;  
 E'en while my naked brow with throbbings stang,  
 And tingling on my ears the mystic couplet rang.

Fleeing with fainting haste, beneath my vest—  
 Too glad for words or thought—the spoil I prest.  
 Chim'd loud the clock ; and, cheering loudly then,  
 As captains cheer their bold but sinking men,  
 With one strong bound I clear'd the opposing wall,  
 Reach'd the broad terrace safe, and gained the Hall.  
 The rest is known, and now no more remains  
 But to declare my proof—this guerdon of my pains.

“ Behold ! ” and as he spake the old man, pleas'd  
 To tell his tale to such rapt ears, released  
 The hidden hand within his doublet clos'd,  
 And before all their wond'ring eyes exposed  
 His guarded treasure ; raising his bent form,  
 No longer heedful of the pelting storm,  
 He held on high the palm his wit conceal'd,  
 And thus the fair and precious Goblet stood reveal'd !

Leaving his seat, and from the rising crowd  
 Respectful, low, with meek obeisance bow'd,  
 One step advancing—with nought more to tell—  
 On bended knee before the Musgrave fell  
 His aged Seneschal ; and as his eye  
 In parting, with a half reluctant sigh,  
 Glanc'd on the beauties which his story grac'd,  
 Within the Baron's hand the Fairies' Cup he plac'd.

Thanks deep expressing in admiring eyes,  
 With careful touch his Master grasp'd the prize ;  
 And then, dismissing with a kind salute  
 The bearer of the trophy kneeling mute,  
 Nor sparing friendly words of courteous grace,  
 Which lent new colour to the wrinkled face ;  
 Into his own apartment led the way,  
 Bow'd his good night to all, and clos'd th' eventful day.

The third canto is partly descriptive, somewhat theoretical, slightly complimentary, but mainly moralising—full of fancies, *many* of them pleasant, and *all* pure and good in principle. Of the cup the reverend author writes—

It stands before me, as it left, perchance,  
 The critic trial of the artist's glance—  
 The Luck of Edenhall. To my present sense,  
 A fair Venetian glass : of excellence  
 In frail material ; geometric lines  
 Border a space where foliage intertwines  
 Bright tracery of saffron and of red :  
 In flowing azure pattern on a pale sea bed.



From its enamell'd threads I vainly strive  
 To extricate some meaning, and I dive  
 With eager penetration to divine  
 A language or intent : but yet no sign  
 Rewards my search. I hear the mystic spell,  
 And catch from fairy lips the Legend's knell.  
 Nought else awaits my quest—I only seem  
 To wander in its mazy rhyme, as in a dream.

'Tis thus, for more than twice three hundred years,  
 In one short couplet have the hopes and fears  
 Of noble souls rear'd in the Musgrave's home,  
 Been bound and centred in a fragile dome,  
 Built up by mortal hands ! But sooth to say,  
 Something beyond mere superstition may,  
 Through all this lengthen'd scroll have been the nurse,  
 That fostered in its early strength the elfin's curse.

\* \* \* \* \*

"If e'er, if e'er this Cup shall break or fall,  
 Farewell, farewell the Luck of Edenhall."  
 To this complexion it may come to pass !  
 May fall, may break ! Why not ? It is but glass.  
 And if it break or fall—what then ? It falls or breaks,  
 And in the Luck-bound home sad havoc makes.  
 A theme for gen'ral wonderment, and food  
 For marvel, and for sorrow and heart-melting mood.

Say it's man's handicraft ; a work of art  
 Marr'd by man's carelessness ; and made part  
 Of things that have been : or just capable  
 Of re-adjustment, and made 'available  
 For strictest future care ! The Luck is gone,  
 As to a perfect thing : and is undone  
 For beauty and for worth : and is disgrac'd :—  
 But in no broken piece is broken fortune trac'd !

\* \* \* \* \*

Closed in a leathern case, dark-hued and old,  
 Haply the careful eye may now behold  
 Some indication or design to guide  
 Its eager searching ! As the fingers glide  
 Adown its sloping shape, they trace vine-leaves  
 Emboss'd in scrolls ; and lo, the bosom heaves,  
 As on the cover-top they note th' impress  
 Of Him who came from Heav'n man's soul to save and bless !

So much for the different versified versions of the story. The "Luck" and its tradition are matters of history, and there is scarce a book on the county of Cumberland that does not allude to it ; and most writers, carried away by the occurrence of the sacred monogram of *the* on the lid of the case, have supposed it to be a chalice "used as such at a time when it was unsafe to have these vessels made of costlier metals, on account of the predatory habits which prevailed on the borders."

This theory, I am inclined to think, is quite as untenable as is the charming legend-story of its fairy origin. In the absence of all record as to its true history, or as to the time when the treasure first came into the hands of the Musgraves, I would venture—of course with more than usual diffidence, through fear of offending its erstwhile fairy guardians—to hazard a suggestion of my own. The glass is, I

am clearly of opinion, of Oriental, Saracenic, make, certainly not Venetian, as often asserted, and the probability in my mind is, that it was brought back as a trophy from the Holy Wars by one of the knightly Musgraves; and that the case (certainly of considerably later date than the glass itself), was afterwards made for its preservation, and the Christian symbol properly, wisely, and appropriately, added, to symbolise the occasion of the bringing of that trophy. The ornamentation is purely Oriental; the age of the glass corresponds, so far as one is able to judge, with the period of the latter Crusades, and the whole matter seems to have a likelihood about it that nerves me to make the suggestion. The events of the Holy Wars, too, were the most prolific of all themes in the middle ages for wild romance and fabulous stories. They were invested with additional interest by surrounding them with that halo of superstition, and those stories of supernatural appearances and origin, that took their hold on the popular mind, and have remained there, firmly impressed, through all these long ages, down even to our own day.

The "martial and warlike family" of Musgrave, as it is called by grand old Camden, is one of the oldest and most eminent and worthy in our kingdom, and traces back to the time of the Conquest. Among its heads have been men famous in history, valiant in arms, and noble in their devotion to royalty. Originally coming over with the Conqueror, and settled at Scaleby Castle, Musgrave, Hartly, and Kirkby Stephen, the Musgraves, by marriage with the heiress of Stapleton, became possessed of Edenhall in the reign of Henry the Sixth, and have thus continued to the present day; and it is worthy of note, that their descent by heirs male has been unbroken from first to last. This is a "luck" that attends but few families, and gives their pedigree a proud pre-eminence over many others.

The present head of the long line is Sir Richard Musgrave, Bart., Lord Lieutenant of Westmoreland, and to him I owe thanks for the opportunity afforded me, on my recent visit to his "Stately Home," with my friend Jacob Thompson, the eminent painter, of carefully examining his priceless Art-Treasure, the proud heir-loom of his family, the "Luck of Edenhall," and of making my notes for the present paper, of which it forms the subject. The cup is, I am happy to say, strictly and carefully preserved; and it is much to be hoped, in the interests of art and of archæology, that it may ever be so guarded. I learn that in times gone by it was used on festive occasions for pledging of healths; it is well now that that risk should not be run, and that the cup should not even for the future be permitted to be handled. I confess to having felt a tremor when, as so lately I held it in my own hands, the remembrance came over me of the menacing prophecy said to have been uttered over it in the olden time; and I cannot but express a fervent hope that it may continue safe and uninjured for a long future of generations.

*Winster Hall, Derbyshire.*

## ANECDOTES OF ARCHERY.\*

"A thing of Shreds and Patches."

BY THE LATE JOHN MATTHEW GUTCH, F.S.A.

ARCHERY claims its commencement at too remote a period to speak with any certainty or satisfaction as to its origin. The passage in Genesis, where Lamech mentions Cain, has been considered an authority for describing the death of the latter as inflicted by a shaft from the former, while some commentators have rendered a meaning to the whole passage, which leaves it doubtful whether the death of Cain *can* be ascribed to the hand of Lamech.

Among the demi, or heathen, gods of ancient mythology, Apollo has been referred to as the inventor of the bow. And by the combination of Mosaic and fabulous historians the imagination is not exhausted, for the same authorities may be united to produce a more novel theory.

But let invention be ascribed to the early trespasser of mankind after the flood, when ambitious man proudly fought to imitate things in heaven above, the first idea of the bow might be derived from the dread arch of the covenant, which appears as the attendant symbol of the mythological Iris.

Quitting this field of fancy, which can yield nothing beyond vague conjecture, let us take a bird's-eye view of what was once the national pride of our forefathers, since the bow ceased to be the instrument of savage warfare, and has become the amusement of our own days.

Some of the following vestiges of English archery are contained in a common-place book formerly belonging to Mr. Haslewood, collected by him as an appendix to a meditated edition of Robin Hood Ballads; others have been collected by the present writer.

1. The first anecdote is contained in a single leaf of a duodecimo volume of the Statutes, printed in black letter, to all appearance in the type of Wynkyn de Worde, or about that period.

**Bowes & bowstaues. ffo. xxxv viii.**

it is enactyd that the statut of wyngent for archers shalbe put in execucion. And ouer that that al the kings subjects not lame nor hauing other launful impediment & beige withi the age of .lx. yeres. except me spirital / iustices. &c. & baros of the eschequer shal vse shotynge i legbowes & haue a bowe continually in his house to vse himselfe. &c. Item that fathers & gouernours of chyldren teche them shoting. It that bowes & arrowes be bought for chylde hnd. xvii. & aboue hii. by him that hath such a childe in his hous & the maister maye stoppe it again of his wages & after that age he to provide the hiself / & iustice of usse. of gualle deliue & of pees tornes letes & also franchises may enqre therof & also examyn it. and be foud i def. in not

\* This brief paper, a collection of scraps upon archery, was drawn up for me only a few weeks before his death, by my friend, J. M. Gutch, F.S.A., of whom I gave a memoir in Vol. II. of the "RELIQUARY." Its appearance has been long deferred, but its interest has not diminished.

L. JEWITT.

hauing bowes & arrowes by the space of a moneth to forfeit .xii. d. & in letes & frachs the lorde to haue the forfeiture & i other places the hig to haue it ¶ It botwysers for enery bowe of elw to make ii. of elme wyche or other woode of meune pce & if they do the ctry & it so found by pamentment or by exanungnation of the iustic of yeas mairs or other hed officers than they to commyt the offenders to wardes. by .iiii. daies or more by discession. &c. ¶ Item that buttys be made accordynge to the lawe of auncient tyme bnd and the ihabytaunts to exercyse theym on hollydays. &c. ¶ It iustic of yeas or .ii. of the may assign bowers & cpel the to dwell in such towones as they shal thiik shalbe most resorte of people / there to make bowes of elme wyche or other woode of smal pce It that bowstaues of elwe be sold ope & not i bundells. It that strangers not beig denisis cney not out of the higs obeiss any bowes or arrowes without the higs licece hpo gain of forfeiture & also of iyrismet, &c. nor bse shooting with the log bow without the higs licece hpon pui of forfeiture the bow & arrow to the higs subiects that will cease. And that act to endure to the next pliamet. It is enactid that the said acte shall stod in ful strenght for euer. an. b i. cx. li.

2. The following is copied from a MS. of a "Brief Description of the Royall Citie of London," by William Smythe, 1575:—

1452-3. Godfrey Felding, Mercer [maior] on Barthelmew day, at the Wrestlinge nere vnto Clarkenwell, a gentleman belonging to the pryor of St. Johns, made a Rumor, for the which the maior caused Raffe Alley, one of the Sheriffs to arrest hym. But such resistance was made, that the Sheriff was glad to call to the Maior for helpe, who when the Aldermen came and helped the shreve, and for rescue of the said Gentleman, one Culliner came out of St. Johns with bowes and arrows to resist the Maior, in which affray a yeoman of St. Johns was slayne, and many other hurt: the mayors capp was smitten from his head with an arrowe, but yet in the end he put them all to flight, and sent the principall to Newgate, toke his place againe, kept out the game, and was fecht home from the wrestling by the Citizens, never mayor so strongly nor so honorably.

3. This is taken from "HORE VACIVÆ, or Essays. Some occasional Considerations, by John Hall. Vitiis memo caret, optimus ille Qui minimis urgetur. London, printed by E. G. for J. Rothwell, at the Sun and Fountaine in Pauls Church-yard, 1646." 12mo. pp. 201. A very fine head of the Author by Marshall prefixed.

Shooting with the arrow of a private exercise may be very advantageous to the publike; many nations have hardly knowne any other weapons, or at least not bin skil'd in them, as the *Baleares*, the *Partheans*, whose arrowes shielded them against the Roman greatness; yea the nerves of this nation have sometimes been in her bow-strings. What raised the Turk to such a height, but his excellent archers? 'tis an injury they are jusled out by guns so wholly, whether upon good grounds hath been hotly disputed; we consider them only as an exercise, and so they are every deale as pleasant as healthfull.

4. From Thomson's "Loyal Protestant and True Domestick Intelligence," &c., No. 38, Saturday, 16 July, 1681.

On Thursday last the Society of Archers shot for a prize at Hampton Court, where they had the Honour of His Majesty's presence for about two hours; but a shower of rain happening his Majesty retired, but so well pleased with the exercise that the Captain, Lieutenant, and Marshall being presented to him, received the honour of kissing his Hand. The distance from the mark was 160 yards, and the prizes were valued at about £30.

5. AN ACCIDENT.—From the same publication, No. 39, Tuesday, 19 July, 1681.

"Last week, some Archers shooting at Rovers, a person who stood to give aim at eleven score, who (though he had warning given him to stand off and have a care, yet (out of a bravado) refused to do it), was shot in the head with the arrow, whereby he received a mortal wound, of which he is since dead."

MEM. It does not appear at what place this accident happened.

6. From the "Loyal Protestant," No. 140, Tuesday, April 11, 1682.

London, April 9. This morning, Sir Edward Hangerford, Colonel of the Society of Archers, and Major Arnold, their Lieut.-Col., waited upon his Majesty, and humbly begged him to let them know when and where it was his pleasure that they should draw out and have a general day of exercise before him, & his Royal Highness. His Majesty was pleased to order them to draw up in Tuttle Fields, because it would spoil the grass in Hide-park, and on Thursday, the 20th instant, will be their general rendezvous in the Artillery Ground, from whence they will march through the city into Tuttle Fields, where his Excellency the Embassador will be present.

7. From Curtis's "True Protestant Mercury," No. 148, June 3-7, 1682.

Sir William Woods, Marshall of the Archers, has given out tickets to that Company, to give them notice, that this day will be a plate proposed to be Shot for near Sir John Oldcastle, above Clerkenwell, where it is said will be present the most expert Archers of the city, each man to lay down 10s. before he shoots.

8. Cutting from a Newspaper.

In the fifth year of the reign of Edward IV. an Act passed that every Englishman shall have an English bow of his own height, which is directed to be made of yew, wych, hazel, ash, or awburne (probably alder). The next chapter also directs that butts shall be made in every township, which the inhabitants are obliged to shoot up and down every feast-day, under the penalty of a halfpenny when they shall omit this exercise. In 1682 there was a most magnificent cavalcade and entertainment given by the Finsbury Archers, when they bestowed the titles of Duke of Shoredich, Marquis of Islington, &c., upon the most deserving. Charles II. was present upon this occasion; but the day being rainy, he was obliged soon to leave the fields.

9. MAY-DAY IN OLDEN TIMES.—Taken from a Magazine of the day. This vestige is well worthy of record in the pages of the "RELICUARY."

It was usual on the 1st of May, for all the citizens who were able, to divert themselves in the woods and meadows, with May-games, diversions not confined to the lower class, but equally the entertainment of persons of the highest rank; a remarkable instance of which is inserted in Hall's Chronicle, under the year 1515, when that author observes, that King Henry VIII. and Queen Catharine, accompanied by many lords and ladies, rode a maying from Greenwich to the high ground of Shooter's-hill, where, as they passed along, they saw a company of 200 tall yeomen, all clothed in green, with green hoods and bows and arrows. One who was their chieftain was called Robin Hood, and desired the King and all his company to stay and see his men shoot; to which the King agreeing, he whistled, and all the two hundred discharged their arrows at once, which they repeated on his whistling again. Their arrows had something placed in the heads of them that made them whistle as they flew, and all together, made a loud and very uncommon noise, at which the King and Queen were greatly delighted. The gentleman who assumed the character of Robin Hood, then desired the King and Queen, with their retinue, to enter the greenwood, where, in arbours made with boughs, intermixed with flowers, they were plentifully served with venison and wine, by Robin Hood and his men.

About two years after, an event happened which occasioned the epithet of Evil to be added to this day of rejoicing. The citizens being extremely exasperated at the encouragement given to foreigners, a priest, named Bell, was persuaded to preach against them at the Spital: and in a very inflaming sermon, he incited the people to oppose all strangers; this occasioned frequent quarrels in the streets, for which some Englishmen were committed to prison.

Suddenly a rumour arose, that on May-day all the foreigners would be assassinated, and several strangers fled; this coming to the knowledge of the King's Council, Car-

dinal Wolsey sent for the Lord Mayor and several of the city council, told them what he had heard, and exhorted them to preserve the peace. Upon this affair a court of Common Council was assembled at Guildhall, on the evening before May-day, in which it was resolved to order every man to shut up his doors, and keep his servants at home; and this advice being immediately communicated to the Cardinal, met with his approbation.

Upon this every alderman sent to inform his ward, that no man should stir out of his house after nine o'clock, but keep his doors shut, and his servants within till nine in the morning. This order had not been long given, when one of the aldermen, returning from the ward, observed two young men at play in Cheapside, and many others looking at them. He would have sent them to the Compter, but they were soon rescued, and the cry raised of "Prentices! Prentices! Clubs! Clubs!" instantly the people arose; by eleven o'clock they amounted to six or seven hundred, and the croud still increasing, they rescued from Newgate and the Compter the prisoners committed for abusing the foreigners; while the Mayor and Sheriffs, who were present, made proclamation in the King's name; but instead of obeying it, they broke open the houses of many Frenchmen and other foreigners, and continued plundering them till three in the morning, when, beginning to disperse, the Mayor and his attendants took three hundred of them, and committed them to the several prisons. While this riot lasted, the Lieutenant of the Tower discharged several pieces of ordnance against the city, but without doing much mischief; and about five in the morning several of the nobility marched thither with all the forces they could assemble.

On the 4th of May, the Lord Mayor, the Duke of Norfolk, the Earl of Surrey, and others, sat upon the trial of the offenders at Guildhall, the Duke of Norfolk entering the city with 1300 men. That day several were indicted, and on the next 13 were sentenced to be hanged, drawn, and quartered; for the execution of whom ten gallowses were set up in several parts of the city, upon wheels, to be removed from street to street, and from door to door.

On the 7th of May, several others were found guilty, and received the same sentence as the former, and soon after were drawn upon hurdles to the standard in Cheapside; but, when one was executed, and the rest about to be turned off, a respite came, and they were remanded back to prison.

After this, the soldiers who had kept watch in the city were withdrawn, which making the citizens flatter themselves that the King's displeasure against them was not so great as they had imagined, the Lord Mayor, Recorder, and several Aldermen, went in mourning gowns to wait upon the King at Greenwich when, having attended for some time at the privy chamber door, his Majesty, with several of the nobility came forth; upon which, all of them falling upon their knees, the Recorder, in the name of the rest, in the most humble and submissive terms, begged that he would have mercy on them for their negligence, and compassion on the offenders whom he represented as a small number of light persons. His Majesty let them know that he was really displeased, and that they ought to wail and be sorry for it: for, as they had not attempted to fight with those who they pretended were so small a number of light persons, they must have winked at the matter; he therefore ordered them to repair to the Lord Chancellor, who would give them an answer.—Upon which they retired deeply mortified.

Being informed that the King was to be at Westminster-hall on the 22nd of May, they resolved to repair thither, which they did with the consent of Cardinal Wolsey, Lord High Chancellor. The King sat at the upper end of Westminster-hall, under a cloth of state, with the Cardinal and several of the nobility; and the Lord Mayor, Aldermen, Recorder, and several of the Common Council attended; the prisoners, who then amounted to about 400, were brought in their shirts, bound together with cords, and with halters about their necks, and among these were eleven women. The Cardinal having sharply rebuked the Mayor, Aldermen, and commonalty for their negligence, told the prisoners, that for their offences against the laws of the realm, and against his Majesty's crown and dignity, they had deserved death; upon which they all set up a piteous cry, of "Mercy, gracious Lord, mercy!" which so moved the King, that, at the earnest entreaty of the Lords, he pronounced them pardoned; upon which, giving a great shout, they threw up their halters towards the top of the Hall, crying, "God save the King!" After this affair the May games were not so commonly used as before.

The collection of Scraps contains a song written in 1791, and also William Elderton's Ballad on the Yorkshire Archers, but they are too long for insertion. Elderton's ballad was reprinted in Evans's Old Ballads. Elderton, it is recorded, was "a Ballad Maker" by profession, and drunkard by habit. Several of his productions will be found in the 10th volume of the Harleian Miscellany.

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# PEDIGREE OF THE ANCIENT KENT

The references by letters of the Alphabet are to Proofs of the Pedigree from Wills, Monumental Inscriptions, etc.

JOHN HODSOLL =  
Possessed South Ash  
temp. Henry VII. (A).

JOHN HODSOLL, son (A) =

## SOUTH ASH LINE.

WILLIAM HODSOLL, son (B) = Ellen (D) ..... Hodso. =  
Ob. 27 Dec., 1586 (c), without issue (L).

WILLIAM HODSOLL (E, K, & L) = [? Elianor §]  
Ob. 1 Oct., 1616 (M)

John Hodso. =  
of Stanstead (x\*)

John Gratwick, =  
of Gervie, in  
Cowfold, co.  
Sussex (x\*)

Elizabeth, dau. of John Gratwick (v\*) = WILLIAM HODSOLL = Hester, eldest dau.  
second wife (v\*). Ob. 14 May, 1676, (s\*?, and x\*). Ob. 31 of Henry Seyliard,  
ret. 75 (w\*). ["Elizabeth, dau. of John of Ightham, first  
Gratwicke, Bap. 6 Feb., 1602."—Cow- wife (v\*). Ob. 19  
fold Register.] ¶ Feb., 1623 (v\*).

John Hodso. (x\*),  
of Bakers, in Stan-  
stead.

Ockenden Gratwick  
(r\*) [Bap. 27 March,  
1614. Cowfold Reg.] ¶

Richard Gratwick  
(H\*) [Bap. 1619.  
Cowfold Reg.] ¶

Elizabeth (L\*). Seems = John Hodso.  
to have been subse- of Shermont  
quently wife of William co. Sussex.  
Hodso. of South Ash. 1628 (r\*). Wit-  
issue? (see

Edmund Hodso. third = Elizabeth, only dau. of Tho.  
son (x\*). Of St. Mary Stonehouse, Citizen and  
Cray (A†). [Born 1640?]. Apothecary, of London, (D†)  
Ob. 4 Aug., 1711, set. By her had issue four sons  
71 A†). and seven daus. (S†) She  
died 28 Jan., 1725, set. 77  
(B†).

JOHN HODSOLL (n\*? & z\*) = Mary (x†) [? dau. of John Butcher,  
Will dated 20 July, 1682, Prob- of Wadhurst, co. Sussex.—See  
bate 12 April, 1687 (F†). [Ob. note to her husband's Will in the  
6 July, 1683, aged 61 (and born Proofs).]  
circa 1622).—See note to his Will in the Proofs].

Helena Hodso. eldest dau. (C†)  
[Born 1673?]. Died, unmarried,  
17 Dec., 1756, n 83rd year (C†).

Jane Hodso. youngest = Samuel Atwood,  
dau. (D†) [Born 1684?]. Rector of Ash-by-  
Ob. 18 Sept., 1734, set. Wrotham (D†).  
50 (D†).

WILLIAM HODSOLL (J†) = Hester (r†).  
Born 9th January, 1642.  
(Butquerry, rather circa 1655;  
dying 27th Aug., 1699, in his  
44th year. See notes to his  
father's Will in the Proofs).  
Issue seven sons and three  
daughters.

John H. (L†) = Anna (v†).

Henry H. (M†)  
Bap. 13 March,  
1659 (r†).

Charles H. (N†)  
Bap. 10 July,  
(born 3 July),  
1662 (r†).

## CRAY BRANCH.

JOHN HODSOLL = Rebecca [Tucker,  
eldest son. Born 2nd dau. of Nicholas  
Feb., 1681. Ob. 16 Tucker, Gent., of  
Dec., 1720, in his 40th Sutton Valence,  
year (v†) (v†)]  
Issue four sons.

Mary Hodso. eldest dau. Born  
22 Oct., 1689.  
Mar. .... Hart.

William Hodso. = Henrietta Buskey.  
2nd son. Born 9th Ob. 8 Feb., 1758.  
May, 1686. Ob. 6th  
Oct., 1760. Issue  
two sons and two  
daus.

Margaret  
2nd dau. 16  
5 Sep., 16  
1761. A  
..... H

William Hodso. Ob. 4 June, 1707,  
Infant.

John Hodso. Born 1712. Ob.  
28 Aug., 1741,  
Bachelor.

WM. HODSOLL\*\* = Hester Hughes.  
Ob. 1776, or 1777.  
No issue. Left manor  
of South Ash to his  
cousin, Charles Hod-  
soll.

Tho. Hodso. = [Barbara †] .....  
Ob. 1751.  
Issue three  
daughters.

Henrietta H.  
Born 16 Feb.,  
1717.

Edward H.  
Born 19 Sep.,  
1719. Died  
an Infant.

Edward H. = Matilda Ash,  
Born 22 Aug., [dau. of Joseph  
1720. Ob. Ashe, Esq., of  
1794. Issue Langley Burrell,  
one son and Wilts\*.\*] Ob.  
The Banker. [14 July\*.\*] 1807  
[aged 86\*.\*].

Jane H.

[Sarah††]  
Died a  
Spinster.

Rebecca = [Edw. †] Brownson.

Ann = [Wm. §§] Stephenson.

William Hodso. Born 26 August,  
1756. Ob. 11  
Nov., 1794.

Matilda Hodso. Born 15 April,  
1758. Married  
1817 [to a Mr.  
Morgan, of Lon-  
don\*.\*]. Ob.  
1822. No issue.

Thomas H. Bo. 3 Sep.,  
1742. Ob.  
an Infant.

Rebecca H. Bo. 7 Dec.,  
1743.

## ELDER SOUTH ASH LINE EXTINCT.

## CRAY BRANCH EXTINCT.

§ See a Kent Fine of Hilary Term, A<sup>o</sup>. 14 James I. (i.e. Jan. 1616), respecting manor of South Ash, to which Elianor Hodso. widow, is party.

¶ Extracts from Parish Register of Cowfold, in Sir William Burrell, Bart.'s Sussex Collections—Brit. Mus. Additional M<sup>s</sup>., 5698, p. 76. Feet of Fines, co. Kent, Michaelmas Term, A<sup>o</sup>. 11 Geo. III. (1769)—Between William Hodso.,\*\* gent., plaintiff, and Barbara Hodso.,† widow, Edward Brownson,‡ and Rebecca, his wife, William Stephenson,§§ and Ann, his wife, and Sarah Hodso.,†† spinster, deforciant, of a moiety of the manor of South Ash, etc. William gives them £320.

||| He also owned, and worked, the Paper Mills at St. M. Hodso. Esq.) "Hodso. and [Sir Walter] Stirling, near Firm still entered thus in List of London Bankers of 1791 vol. 64, p. 966, "1794, Oct. 7, Edward Hodso., Esq., of distinguished collector in the various branches of virt<sup>u</sup> Sotheby's, 1873, Lot 1550, was a catalogue of a Sale of 1790, "with MS. list of Mr. Hodso.'s purchases and Mr. C

# EDIGREE OF THE ANCIENT KENT FAMILY OF HODSOLL.

PLATE XVI.

JOHN HODSOLL.=  
Possessed South Ash  
temp. Henry VII. (A).

The successive owners of the manor of South Ash are distinguished by their names  
being printed in capitals.

JOHN HODSOLL, son (A).=

SUSSEX BRANCH.

John Hodsoll (D\*)=  
Dead in 1617 (D\*).

John Gratwick,=  
of Gervis, in  
Cowfold, co.  
Sussex (F\*).

John Hodsoll (J).=Faith (O).=..... Bacon.  
Second husband (Z). Query sister  
Of Cowfold, co. Sussex. Ob. 1617 (N)  
to John Gratwick (F\*)

Rob. H. (H).=  
Dead in  
1617 (C\*)

Henry H. (I)  
Dead in  
1617 (H\*).

Tho. H. (O, & M\*).=

Dau. (Y),  
mar. to  
Richard  
Moorer.

Joan H. (F),  
mar. to  
..... White-  
acre (X).

1 (Y\*), Ockenden Gratwick Richard Gratwick Elizabeth (L\*). Seems=John Hodsoll (A\*)  
Stan- (F\*) [Bap. 27 March, (H\*) [Bap. 1619. of Shermanburie,  
1614. Cowfold Reg.]# Cowfold Reg.]# to have been subse-  
quently wife of William  
Hodsoll, of South Ash. 1628(F\*). Without  
issue? (see T\*)

Elizabeth (Q)=Wm. Scales (F). Faith Bacon (Z) John H. (B\*) William H. (N\*) Stephen H. (O\*) Henry H. (P\*) Elizabeth H. (Q\*)  
Anne (H)=Tho. Sheffield (S). Bennet (T)=Edm. Freeman (V). Katherine V. & K\*) ..... Norwood (O\*). Christian (W, & J\*)=Wm. Freeman (J\*).  
under age in 1617 (Q\*). under age in 1617 (Q\*). under age in 1617 (Q\*). under age in 1617 (Q\*). under age in 1617 (Q\*).

7 dau. of John Butcher,  
et. co. Sussex.- See  
husband's Will in the  
Proofs.]

SOLL (J\*)=Heater (T\*). John H. (L\*)=Anna (V\*). Henry H. (M\*) Charles H. (N\*) Thomas H. (O\*) Robert H. (P\*) Edmund H. (Q\*) James H. (R\*) Elizabeth H. (T\*) Mary H. (G\*) Anne H. (H\*) Jane H. (I\*).  
Bap. 13 March, 1659 (T\*). Bap. 10 July, (born 3 July), 1662 (T\*). Bap. 8 Sept., 1665 (T\*). Bur. 7 Oct., 1665 (T\*). Bap. 31 Aug., 1668 (T\*). Bap. 22 Oct., 1669 (T\*). Bap. 26 June, 1661 (T\*). Will proved 1691 (S\*). Second dau. Two younger daus.

CRAY BRANCH.

Rebecca (Tucker, dau. of Nicholas Tucker, Gent., of Sutton Valence, (V\*)) Mary Hodsoll, eldest dau. Born 22 Oct., 1688. Mar. .... Hart. William Hodsoll, 2nd son. Born 9th May, 1686. Ob. 6th Oct., 1760. Iss.: two sons and two daus. Henrietta Buskey. Ob. 3 Feb., 1758. Margaret H., 2nd dau. Born 5 Sep., 1688. Ob. 1751. Mar. to .... Hughes. Thomas Hodsoll, 3rd son. Born 21 Apr., 1691. Ob. 1751. Issue one son and four daus. James-Henry H., 4th son. Born 12 July, 1692. Supposed to have died single. Charles Hodsoll, 5th son. Born 24 March, 1694. Ob. 1741. Issue two sons. Edmund B., 6th son. Born 28 Oct., 1697. Died at Che- vins. Jane Portillina H., 3rd dau. Born 7 Feb., 1699. Ob. 6 May, 1775. Samuel H., 7th son.

YOUNGER SOUTH ASH LINE.

Henrietta H. Born 16 Feb., 1717. Edward H. Born 19 Sep., 1719. Died an Infant. Edward H.=Matilda Ash. Born 22 Aug., 1720. Ob. 1794. Issue one son and one dau. [dau. of Joseph Ash, Esq., of Langley Burrell, Wilts \*.\*] Ob. [14 July \*.\*] 1807 [aged 86 \*.\*]. Jane H. Hester H. Sarah H. Thomas H.=Mary ..... Born 1716, Ob. 1786. Issue two sons and eight daus. Mary H. Born 7 April, 1719. Ann H. Born 25 Aug., 1727. CHARLES HODSOLL,=Mercy Kettel. Ob. 25 Jan., 1799. Issue one son and six daus. Samuel H.=..... Mamfield. Issue three sons and three daus.

[Wm. §§] Stephenson. William Hodsoll. Born 26 August, 1756. Ob. 11 Nov., 1794. Matilda Hodsoll. Born 15 April, 1758. Married 1817 [to a Mr. Morgan, of Lon- don \*.\*] Ob. 1822. No issue. Thomas H. Bo. 3 Sep., 1742. Ob. an Infant. Rebecca H. Bo. 7 Dec., 1749. Wm. Hodsoll.=..... Born 10 Feb., 1747. Ob. 1796. Jane, (born 17 Dec., 1749), mar. to Burbury. Anne (born 1751), mar. to Henry Hodsoll, of Wrotham. Mary, born 1753; ob. an Infant. Helena, born 1754. Margaret, born 1754. Mary (born 1757), mar. to Allen. Matilda, born 1763; died a spinster. WILLIAM HODSOLL,=Ann Lanford. Ob. 4 June, 1848. Issue three sons. [Sold the manor of South Ash, 1846.] \*.\*. Anna. Jane. Mary. Elizabeth. Rebecca. Hester. Issue sons and daus.

CRAY BRANCH EXTINGUISHED.

William Hodsoll.=Ann Killick. Born 1 Feb., 1777. Ob. 3 Nov., 1875. Issue two daus. James Hodsoll. Died a Bachelor. William Hodsoll.=Amelia Kettel. Born 2 Apr., 1790. Ob. 30 Oct., 1875. Issue four sons and two daus. John Hodsoll. Died a Bachelor. Charles Hodsoll.=Sophia Covell. Issue four sons and two daus., of Dartford.

|| He also owned, and worked, the Paper Mills at St. Mary Cray. (Note by J. H. Hodsoll, Esq.) "Hodsoll and [Sir Walter] Stirling, near Catherine Street, Strand." Firm still entered thus in List of London Bankers of 1768. *Gentleman's Magazine*, vol. 64, p. 966, "1794, Oct. 7, Edward Hodsoll, Esq., of the Strand, banker, and a distinguished collector in the various branches of *virtu*." In the *Bergue Sale*, at Sotheby's, 1873, Lot 1550, was a catalogue of a Sale of Coins by Gerard, May 6th, 1790, "with MS. list of Mr. Hodsoll's purchases and Mr. Gerard's receipt."

\*.\* Notes by J. H. Hodsoll, Esq., of Loose Court.

†† She died in 1842, aged 91. Note by ditto.

¶¶ *Daily News*, Nov. 9, 1875.—"Died November 3rd, at Stone-hill Green, Dart- ford, Ann, widow of the late W. Hodsoll, and daughter of the late W. Killick, aged 88."



## FURTHER NOTES ON THE ANCIENT FAMILY OF HODSOLL.

BY JAMES GREENSTREET.

ANOTHER younger branch of the Hodsolls would seem to have been primarily of Ightham. In the valuable collection of notes taken in Kent churches, Harl. MS. 3917,\* it is stated under Ash-by-Wrotham Church, that the sole daughter and heiress of "Doctor ....." married "Hodsole of Ightam." At the side of this a shield of arms is tricked, which is the same as that described by Thorpe in his "Registrum Roffense" as being on the grave of Dr. Maxfield in Ash-by-Wrotham Church. Thorpe also gives the inscription from his grave, which states that he was rector both of that place and Ridley, and died in 1605. The arms in question are *Vert*, a cross engrailed *ermine*, and in dexter chief a martlet *argent*. In allusion to this match, the name Maxfield was subsequently adopted as a Christian name by many of the Hodsolls of that branch. Unfortunately circumstances have prevented my tracing the line back to the date of the match. I can therefore give here only the comparatively recent descents, that is from the reign of Queen Anne (when members of this branch figure in the records), down to the present time. The branch is now represented by J. H. Hodsoll, Esq., who in 1860 purchased Loose Court, anciently the manorial seat of the eminent Kent family of Pimp. To him I am indebted for the later information contained in the subjoined short genealogical sketch, and he has likewise kindly assisted me with many materials for the account of the Hodsolls of South Ash.

In conclusion, I must not omit to mention that the history of this family does not appear to have been exempt from those exaggerated notions of antiquity which generally hang about names that have any very solid pretensions to be termed "ancient." Mr. J. H. Hodsoll writes me as follows:—"When a boy, I was present at my grandfather's, at Wrotham, where a family scroll was brought by William Hodsoll, of South Ash, attended by a solicitor, to add some information my grandfather was supposed to be able to furnish, at the head of which was written in large round hand, 'Three Brothers came from Italy in the time of William the Conqueror.'"

\* Feet of Fines, Kent, Michaelmas Term, A° 5 Anne (1706)—Betw. Maxvile Hodsoll', Junior, and others, plaintiffs, and Maxvile Hodsoll', senior, and Mary, his wife, and others, deforciantes in respect of property in Shipborne, Ridley, Sundrish, and Deale.

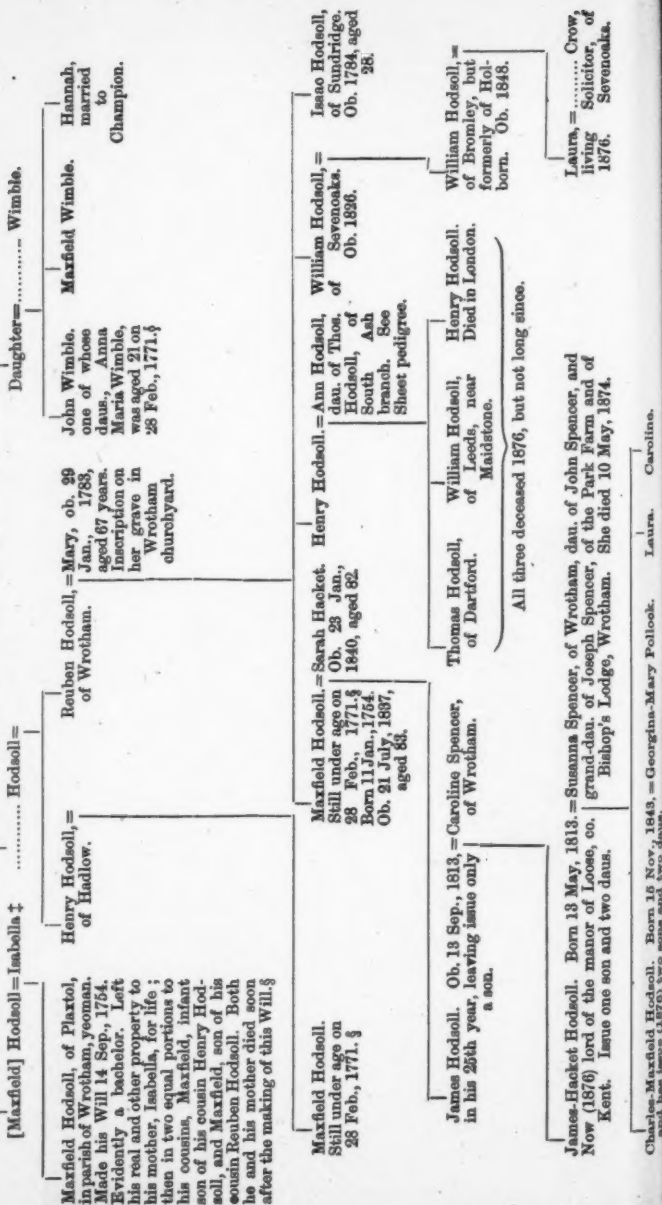
† *Ibid.* Easter Term, A° 10 Anne (1711)—Maxfield Hodsoll', and Mary, his wife, deforciantes in respect of property in Plaxtool', in the parish of Wrotham.

‡ *Ibid.* Easter Term, A° Geo. I. (1719)—Betw. Thomas Hodsoll' and Thomas Rogers, plaintiffs, and Maxfield Hodsoll' and Isabella, his wife, and others, deforciantes in respect of property in Addington, Ryarsh, and Meopham.

\* Generally looked upon as the work of John Philipot, Somerset Herald, but including also pedigrees, notes, and trickings of arms, which have every appearance of being in the autograph of William Penson, Lancaster Herald, a contemporary of Philipot, and an equally good authority I believe.—(Compare, what is according to Mr. Wanley, Penson's handwriting in the Harl. MS. No. 1408; and also certain trickings in the same).

## DESCENT OF HODSOLLS, OF WROTHAM.

Maxfield Hodsoll, = Mary \*  
Living in 1711. †





§ To ALL to WHOM these presents shall come Anna Maria Wimble of the Parish of St. Ann Westminster in the County of Midd<sup>x</sup> Spinster One of the Daughters of John Wimble of Woolwich in the County of Kent Shipwright sendeth Greeting WHEREAS Maxfield Hodsoll late of Plaxtol in the Parish of Wrotham in the County of Kent Yeoman deceased in and by his last Will and Testament in Writing bearing Date in or about the Fourteenth Day of September which was in the Year of Our Lord One Thousand Seven Hundred and Fifty Four after giving and devising several Messuages and Heredit's therein particularly mentioned Did give and bequeath the Sum of Ten Pounds a peice of lawful money of Great Britain to all and every the Child and Children as well Sons as Daughters of his Cousins John Wimble and Maxfield Wimble and Hannah Champion their Sister to be paid and payable to such Children respectively at their respective Ages of Twenty One Years or day of Marriage which should first happen out of all the Rest and Residue of his Messuages Houses Farms Lands Tenements Heredit's and Real Estate And the said Testator did thereby accordingly charge such Rest and Residue of his said Real Estate with the payment of the said respective Legacys And did give and devise all such Rest Residue and Remainder of his said Messuages Houses Farms Lands Tenements Heredit's and Real Estate whatsoever and wheresoever not therein before given and disposed of unto his Mother Isabella Hodsoll To hold the same unto her his said Mother during the Term of her natural Life And immediately from and after her Decease he gave and devised One Moiety or half Part thereof Unto his Cousin Maxfield Hodsoll an Infant Son of his Cousin Henry Hodsoll of Hadlow in the County of Kent Farmer To hold the same unto the said Maxfield Hodsoll his Heirs and Assigns for ever And he also gave and devised the other Undivided Moiety or half Part thereof unto his Cousin Maxfield Hodsoll Son of his Cousin Reuben Hodsoll of Wrotham in the County of Kent Wheelwright Brother of the said Henry Hodsoll of Hadlow aforesaid To HOLD the same unto the said Maxfield Hodsoll Son of the said Reuben Hodsoll his Heirs and Assigns for ever As in and by the said Will Relation being thereunto had may more at Large appear AND Whereas the said Testator Maxfield Hodsoll departed this Life soon after making his said Will without revoking or altering the same And the said Isabella Hodsoll his Mother died soon after him the said Maxfield Hodsoll And upon her Decease the said Henry Hodsoll and Reuben Hodsoll as Guardians of their respective Sons who are still Infants entred into and upon the said Residue and Remainder of the Real Estates of the said Testator Maxfield Hodsoll and have ever since received the Rents and Profits thereof AND WHEREAS the said Anna Maria Wimble hath attained her Age of Twenty One Years whereby she is become entitled to receive and be paid the said Legacy or Sum of Ten Pounds in and by the said Will given and bequeathed to her as One of the Children of the said John Wimble as aforesaid And the said Henry Hodsoll and Reuben Hodsoll have consented to pay her the same out of the Money by them received for the Rents and Profits of the said Real Estate NOW KNOW YE that for and in Consideration of the Sum of Ten Pounds" \* \* \* "SHE the said Anna Maria Wimble HATH remised and released And by these presents DOTH clearly and absolutely remise and release the said Henry Hodsoll and Maxfield his Son and Reuben Hodsoll and the said Maxfield Hodsoll, his Son and every and each of them" etc. etc. Dated 28 February A<sup>o</sup> 11 Geo. III. 1771. This extract has been faithfully transcribed by me from the original document in the hands of J. H. Hodsoll, Esq.

PROOFS OF THE PEDIGREE OF HODSOLL.

A. HASTED, Hist. of Kent, ii. p. 283. B. *Ibid.* Thorpe, "Registrum Roffense," p. 779.—Ash-near-Wrotham Church—"in the nave—on a stone are these arms, viz. three stone fountains; and on a brass plate fixed in the same stone is the following inscription, 'Here lyeth the body of William Hodsoll, of South Ash, gent., who died the 27th day of December, anno domini 1586'" (C). Hasted, ii. p. 283, incorrectly gives his death as occurring in 1585. Principal Probate Register "Spencer" fo. 5, Testament of Wm. Hodsoll of Asshe, co. Kent, yeoman, dated 18 Dec., 1586—Probate 19 Jan. 1586, or, as we should say, 1587 (C)—"Ellen my wife (D)—my nephew William Hodsoll (E)—my neece Jone Hodsoll (F)—my nephew Thomas (G), Robert (H), and Henry Hodsoll (I)—residue of my goods and chattels to my nephew John (J) and William Hodsoll" (K). The "Last Will" appended to foregoing Testament provides for payment of an annuity to his widow by his said nephew William Hodsoll (L). M. Inscription in Ash Church, "Reg. Roff." p. 780. Principal Probate Register, "Weldon," fo. 101—Testament of John Hodsoll, of Cowfolde, co. Sussex, dated 1st Aug., 1617—Probate 16 Nov., 1617 (N)—"flaith Hodsoll my well beloved wife (O)—my son-in-law William Seales (P)—Elizabeth, my dau., his wife (Q)—my dau. Anne Sheffield (R) wife of Tho. Sheffield (S)—my dau. Bennett fireman (T) wife of Edmund fireman (U)—Katherine Hodsoll (V) and Christian Hodsoll (W) my daus.—my sister Joan Whiteacre (X)—my brother-in-law Richard Mooror (Y)—flaith Bacon, my wife's dau. (Z)—Ratcliffe, co. Midd<sup>x</sup>., which I lately bought of Lord Wentworth"—Lands left to his son John Hod-

Sevenside.

1876. she died 20 May, 1874.

Wrotham.

Caroline.

Laura.

Georgina-Mary Pollock.

Born 16 Nov., 1843. — and her leave (1876) two sons and two daughters.

soll (A\*)—releases to his nephew John Hodsoll (B\*), "sonne of my late brother Robert Hodsoll" (C\*), a debt. Makes his "brother," John Gratwicke [Query his wife's brother; and possibly same as John Gratwicke (I\*), whose dau. subsequently married his son] of Jarveye, in Cowfoulde, co. Sussex, yeoman, one of his two executors—Gives to his son, John Hodsoll, a farm called "Bakers," in parish of Stansted, co. Kent, "sometymes the lands of my father John Hodsoll, deceased (D\*), and w<sup>ch</sup> to me Descended and came by and after the decease of my late brother Henry Hodsoll (E\*) And also all those my lands and Tenements" in parish of Stanstead, co. Kent, "w<sup>ch</sup> I lately purchased of Mr. Broughton, Merchantaylor." Principal Probate Register, "Barrington," fo. 104—Testament of John Hodsoll, of Shermonburie, co. Sussex, gent., dated 11th June, 1628—Probate 25 Nov., 1628 (F\*) To be buried in Church of Cowfould—"my brother Norwood (G\*)—my brother-in-law, and godsonne, Richard Gratwicke (H\*), sonne of my father-in-law, John Gratwicke, of Gervis (I\*)—my sister Christian, now wife of William freeman (J\*)—Whereas I have a conditional estate, by way of mortgage, in a certain messuage and lands called Bakers, lying in Stanstead, co. Kent, by the grant of John Hodsoll,\* of Stanstead (J\*\*), by Indenture bearing date 19th Oct., in the 2nd year of the King that now is, and inrolled in Court of Common Pleas West"—leaves his interest in this in trust for use and behoof of children of said John Hodsoll, of Stanstead, provided that he "shall make good and sufficient release of all his right, title, &c., to all my messuages, lands, tenements, &c., lying and being in Stanstead and Ashe"—"my sister Katherine Norwood" (K\*)—Bequeaths certain properties to his wife Elizabeth (L\*), for life, then to his heirs male by her, if any. Failing such heirs, leaves them to his executors, "John Gratwicke, the father, and William freeman," till they shall have received £160 out of the rents, &c., to be paid to "children of my uncle Thomas Hodsoll (M\*) *videlicet* William (N\*), Stephen (O\*), Henrie (P\*), and Elizabeth (Q\*), equally to be divided" at age of twenty-one (Q\*\*)—"Item, I give and bequeath my foresaid messuage, landes, and premises lying in Stanstead and Ashe, aforesaid, and elsewhere in co. Kent, immediatalee from and after the death of my said wief without heir male of my bodie," &c., "to John Hodsoll (R\*), my godsonne, son of William Hodsoll (S\*), gentleman, my cosen, and to the heirs of the bodie of the said John Hodsoll, my godsonne. And for want of such ysue, to my brother-in-lawe Ockenden Gratwicke (T\*), and the heires of his bodie lawfullie begotten" (failing which, remainder to other members of the Gratwick family in succession)—"..... Hodsoll, sonne of my cosen Henrie Hodsoll one of the yeomen of his Majesties guard w<sup>ch</sup> now liveth at Ashe, in co. Kent, with my cosen Henrie's own mother." U\* Inscription in the "Hodsoll chancel," Ash-by-Wrotham church—Thorpe, "Registrum Roffense," p. 780. V\* Inscription in the same—*Ibid.* W\* ditto, ditto. X\* Principal Probate Register, "Bruce," fo. 16—Testament of William Hodsoll, of South Ash, of the parish of Ash, in the County of Kent, gent., dated 23 Nov., 1663—Probate 1 Feb., 1663, or, as we should say, 1664—"Imprimis, I give vnto my third sonne Edmund Hodsall, gent., the house called Bakers, with all the lands conteyning fiftie acres more or lesse, lying and being in the parish of Stansted (*sic*) in the County of Kent, purchased of my Cousin,† John Hodsall (Y\*), of the said house called Bakers, gent.—William Hodsall, my fourth sonne, gent.—my dear wife, Elizabeth Hodsall—my foure eldest daughters, Elizabeth, Elyn, Jane, and Anne Hodsall—my youngest daughters, Susan and Margaret Hodsall." (None of these daughters can be placed in the Pedigree, because we do not know which of his wives they were by; and this is likewise the case with respect to his sons William, already, and Henry, hereafter, mentioned)—"Item, I give and bequeath to my eldest sonne, John Hodsall, gent. (Z\*), my Lease of certain woods lying in the parish of Ash, w<sup>ch</sup> I hold of the Countess of Sunderland for yeares to come"—"my sonne, Henry Hodsall." A† Inscription in South Chancel of St. Mary Cray Church—Thorpe, "Registrum Roffense," p. 1020; which says, in addition, "two sons and two daughters lye in the parish church of Stansted, near Wrotham, and two sons and one daughter lye in this chancel; Mr. Hodsoll purchased this estate of Alexander Haddon, gent., the younger." B†, C†, and D†—Inscriptions in same place; *ibid.* Principal Probate Register, "Foot," fo. 49—Testament of John Hodsoll, of South Ash, in the parish of Ash, next Ridley, in County of Kent, Gent., dated 20 July, 1682. Probate 12 April, 1687 (E†)—"vnto my eldest daughter, Elizabeth Hodsoll" (F†) £300, 3 mo. after my decease—"vnto my second daughter, Mary Hodsoll" (G†) £300, at 21 or marr.—"vnto my two younger daughters, Anne (H†) and Jane" (I†) £150 each, at

\* Query brother to William Hodsoll, of South Ash, who died in 1616. See note to extracts from Will of William Hodsoll, of South Ash, who died in 1663.

† It would seem that William Hodsoll, of South Ash, who died in 1616, had a brother John, of Stansted, whose son, also named John, is here referred to. But I have thought it better only to suggest this in the Pedigree, the description "cousin" being indefinite.



21 or marr.—“my eldest sonnie, William (J†)—And I doe desire my deare and lovinge wife, Mary (K†) to Order and give to my said two younger daughters, Anne and Jane, the summe of fifty pounds a peece out of her house in Wadhurst Towne in the County of Sussex, and out of the Lands to the said house belonging—Alsoe I do give unto every one of my Seaven Sonns, William, John (L†), Henry (M†), Charles (N†), Thomas (O†), [a son Robert intervened between this son and the next mentioned. He died however in infancy—See extracts from the Parish Register of Wadhurst, in Sir Wm. Burrell Bart.’s, Sussex Collections (Brit. Mus. Additional MS. 5697, p. 610), for his birth, baptism, and burial, as included by me in the Pedigree, and also for the baptism of other of his brothers and sisters (P†)], Edmund (Q†), and James Hodsoll (R†), in testimony of my love to them five pounds a peece, to be paid to so many of them as shall be of the age of one and Twenty Yeares or upwards,” and to the rest at age of 21.—*Thomas Butcher a witness.* [N.B. In Thorpe’s “Registrum Roffense,” p. 70, is given, from the “Hodsoll chancel” in Ash-by-Wrotham church, what seems to be the monumental inscription of above John Hodsoll, of South Ash, whose Will was proved 1687—“Hereunder rests in hope of a joyfull resurrection the body of Captayne John Hodsoll, of South Ash, esq., who departed this life to enjoy a better on the 6th day of July, 1683, aged 61 years. He was marryed to Mary, the daughter of John Butcher, of Wadhurst, in the county of Sussex, gent., whose Conjugal love hath occasioned this pious memorial of him.” Immediately after this is given the following:—“Here under rests in hope of a joyfull resurrection the body of William Hodsoll, late of South Ash, esq., son of Captain John Hodsoll, deceased, who departed this life to enjoy a better on the 27th day of August, 1699, in the 44th year of his age.” But it will be observed that this last inscription is opposed to the identification of the Captain John Hodsoll and William his son of these inscriptions, with the John Hodsoll whose Will was proved 1687, and William his son, of South Ash, because the pedigree supplied to me by Mr. Hodsoll, of Farningham, gives the date of birth of the William, last mentioned, as 9th January, 1642; whereas, if he is admitted to be identical with the William of the inscription cited, presuming the date in that inscription to be correct, his birth must have taken place in or about the year 1655. I must say that, taking into consideration the dates at which his brothers and sisters were baptised, as shown by the extracts from Wadhurst Register, I am inclined to look upon the date 9th January, 1642, as erroneous, when associated with this William Hodsoll of South Ash; and to think that it in fact related to some other William Hodsoll. I have therefore queried it in the Pedigree]. Principal Probate Register, “Vere,” fo. 192, “Testament of Elizabeth Hodsoll, of Southash, in the parish of Ash, next Ridley, in the County of Kent, Spinster,” dated 14 Sep., 1689. Probate, 12 Nov., 1691 (S†)—“Item, I give and bequeath unto all my brothers and sisters (to witt), To my brother William Hodsoll, and Hester, his wife (T†), my brother, John Hodsoll, and Anna, his wife (U†), Henry H., Charles H., Tho. H., Mary H., Edmund H., James H., Anne H., and Jane H.”—V† Inscription in “Hodsoll chancel,” in Ash-by-Wrotham church, printed in Thorpe’s “Registrum Roffense,” p. 180.

From this point the descents have been kindly furnished by the present representative of this old family, Mr. William Hodsoll, of Farningham; and for distinction sake it has been thought advisable to print the whole of the information thus afforded in italics.

EXTRACTS FROM THE PARISH REGISTERS OF  
ST. MICHAEL'S, STAMFORD.

BY JUSTIN SIMPSON, M.H.S.

(Concluded from page 112).

1602. Anne Whatton, the dau. of Robert Whatton, bapt. vij of Nov.  
 " Robert Newton and Eme Lambe, mar. 12 Sept.  
 " Anne Jhonson, the wyffe of Abraham Jhonson, was bu. at St. Jhonnes the xxv  
 of August.  
 " Robert Shorthose, Vicar of Baston, brother to Thomas Shorthose, parson of  
 this parish, was bur. the 29 of August.  
 Elizabeth, the wife of Richard Dente, bur. iij of Aug.  
 1602-8. John Lancton, the sonne of Robert Lancton, bapt. xxix of January.  
 Thomas Berry and Elyzabeth Storer, mar. xxij day of Jan.  
 1603. Katteryno Ramsden, the dau. of Robert Ramsden, bapt. xvij of May. (Bur.  
 Nov. 20).  
 " William Trowforth and Jane Eamble, mar. 18 Julye.  
 " Allis Hall, the dan. of Richard Hall, bur. 2 June.  
 " Grace Atton, the wife of Thomas Atton, bur. at All Sayntes the xvij of Sept.  
 (34.)  
 1603. Ellen Ganne, the wyffe of William Ganne, was bur. the viij of Nov.  
 " Richard Ouldham, the sonne of Henrye Ouldham was bur. the xxij of Nov.  
 " William Ganne was bur. the xxvij of Nov.  
 " Henry Ouldham was bur. the xxx day of Nov.  
 1603-4. Willyam Fawcett, the sonne of Robert Fawcett, was bapt. the xxij of Jan.  
 " William Fauntleropp and Susanne Yarewood, mar. the 5 day of Feb.  
 " Thos. Berry and Eliz. Storer, mar. 23 Jan.  
 " Elizabeth Fawcett, the wife of Robert Fawcett, bur. xxj of Feb. (35.)  
 " Isabell Jackson was bur. xxij of February, of the plague.  
 1604. Percy, the sonne of Mr. Reginald Waters, was bapt. the xxj day of June.  
 " William Yarwood, the sonne of William Yarwood, was bapt. the 17 daye of  
 Nov. (36.)

(34.) Robert Atton, glover, paid x<sup>s</sup>. and took up his freedom 22 May, 1577. Thomas, his son, "Chaundler," was one of the "capitall constables" in 1584-5; Chamberlain 1592-3, and 1600-1; elected into the "companie of the seconde xij" 26 Oct., 40 Eliz.; and was dead in March, 3 Jac. I., as on the 6th of that month one Philemon Sherwood was elected to fill his place. A John Atton, mercer, was elected a capital burgess 18 Oct., 1615, in the place of Fras. Bowder, mercer, who had resigned the post of capital burgess by special request; a comburgess loco Rt. Fawcett, dec. 30 Aug., 1626, and resigned by special request, Jan 29th, 1634-5. In 1631-2 he filled the Aldermanic chair, and during his tenure of office King Charles I., accompanied by his Queen, passed through the town on their way to Scotland. Their majesties were met by the body corporate, attired in their best apparel upon horseback, who also escorted them the next day out of the town. The style in which the members of the hall were to appear on this occasion is thus entered in the books under date July 19, 1632: "At this hall it was ordered by the Alderman, comburgesses, and capitall burgesses assembled, that ev'ry one of the first company shall be furnished w<sup>th</sup> a sufficient man in good apparell, w<sup>th</sup> a halbert for the worship of the towne and liberty; ev'ry one of the second company to have a like sufficient man well appalled w<sup>th</sup> a halbert for the worship of the towne at the King and Queenes coming through it, the charge of the said men to be borne by the first and second companies, and that the constables shall ev'ry one at the same time attend w<sup>th</sup> their staves in their best apparell."

(35.) Robert Fawcett, saddler, paid iiij<sup>s</sup> 12 Oct., 1561, took up his freedom, and served in 1567-8 the office of sealer of leather. Robert, his son, mercer, became a member of the second twelve, 2 Nov., 1602; a comburgess, 12 July, 1609; Alderman, 1612-13; and died in 1626; as on July 30, in that year, John Atton was elected in his place, he being dead. Robert Fawcett, weaver, was elected a capital burgess 18 Nov., 1629; Chamberlain, 1635-6; a comburgess, 21 Aug., 1644; Alderman, 1645-6; and resigned, by special request, his seat in the council chamber in 1655; as on the 5th April in that year one Richard Dalby, baker, was elected a capital burgess in the place of Rt. Fawcett, gent., a comburgess, lately at his own request dismissed.

(36.) Roger Yarwood, shoemaker, took up his freedom 10 Nov., 9th Elizabeth. John Yarwood, his son, was elected into the company of the second twelve, 30 Sept., 19 Eliz.; 1st 12, Sept. 30th, 34th Eliz.; a post he resigned by his own request 26 Oct., 40 Eliz.; and Chamberlain, 20 and 21 Elizabeth. A Thomas Yarwood is mentioned at a meeting of the hall, 9 Feb., 1574-5, in connection with the hiring of certain

1604. Grace Dalbye, the wife of Vymprey Dalbye, bur. the 29 of March.  
 " Dorothy Senneschall, the dan. of William Senneschall, was bur. at the Whyte  
 " fryeres of the plague the xxij of Aprill. (37.)  
 " Laurence Halle, the sonne of Richard Halle, bur. viij of Maye.  
 " Anne Lancton, the wyffe of Richard Lancton, bur. the 9 of May.  
 " William Storer, the sonne of Richard Storer, bur. the 11 day of Maye.  
 " Margery Caldecot was bur. the xij of Maye in Trinity church yarde.  
 " Jane Dawson, the wyfe of Richard Dawson, was bur. xvj day of Maye.  
 " Francis Lancton, the sonne of Robert Lancton, was bur. the xxij of Maye;  
 " also, William Monscraft, servant to Richard Storer, was bur.  
 " Mr. Robert Lancton was bur. the xxvij daye of Maye. (38.)  
 " John Dente, the sonne of Richard Dente, bur. ix day of June.

coach horses for the Queen's service. The entry alluded to I have here given: "At this hall it was ordered & agreed unto by Mychael Wood, Thomas Yarwood, & Peter Cubson that they the saide Mychaell, Thomas, & Peter from this daye untill the feast of the Purification of the blessed virgin St. Mary next shall alwayes have in readiness for the Q. Ma<sup>ty</sup>s svce eight good sufficient & able post horses, with Thomas Yarwood for his pte foure, Michaell Wood, for his pte two, & Peter gives for his pte two, for which horses are to kept in reddyness so then the Q. Ma<sup>ty</sup>s svce maie not be slacked which would otherwise be for want of horses, the said psons have proportionally amongst them in pment payment the som of vij<sup>l</sup>. The assessors for rayising the money were Mr. Campynett for the fyrst xij, for the second xij Mr. Thos. Tempynng & Mr. Jenynge. For St. Maryes pish, Richard fletcherstone; St. Johns pish, Francis Exton; St. Michaells pish, Robert Lancton; All Allowes pish, John Blosar; St. Georges pish, John Showell. The daie of the assessment to be the xv<sup>th</sup> of this moneth instant, & the place for theire attendancy on Mr. Alderman is at St. Mychaells church betweene one & twoe of the clocke in the afternoone of the same daie for signynge of the premisses."

(37.) Members of this family are frequently mentioned in the Municipal records, John being the only one who attained any distinction. He was a carpenter, took up his freedom 26 April, 1599; one of the constables in the 44 and 45 of Elizabeth; elected a member of the lower house (2nd 12) 2 Nov., 2 Jac. I.; a comburgess, 30 Aug., 19 Jac. I.; and was dead two years after, as on the 20 Jan., 21 Jac. I., one Henry Rastall was elected a capital burgess.

(38.) Allusion is made to this family in my notes from the parish registers of St. George. In addition to such, I am enabled to add the following particulars. John, a shoemaker, took up his freedom 7 Nov., 6 Eliz.; and John, Jr., took up his 9 Nov., 10 Eliz. Robert and John Langton were searchers of butter, 1568-9. Robert subsequently became a member of the second, and then of the first twelve; Chamberlain, 18 and 19 of Elizabeth; and Alderman in 1588-9. The alderman was one of the petty constables in 1568-9. At a meeting of the hall, 9 Dec., 1568, the petty constables for this year, viz., Edw. Robinson, John Shipton, Robert Langton, John Batmanson, and Martyn Dorman, were ordered from "tyme to tyme to make dewe & trewe certificatt to the Alderman for the tyme beinge of all new comers to this towne & boroughe of Stamford to dwell & inhabyte here within one month of there coming into their respective wards (or) to pay for default iij<sup>s</sup>. iiij<sup>d</sup>." Richard Langton, genor, took up his freedom 24 Aug., 3 Jac. I.; a capital burgess, 24 Aug., 1626; a comburgess and clerk of the peace in the place of John Brown, arm., dec. 9 Feb., 1630-1. He was Alderman in 1640-1, being sworn into office in scitu castri before John Balgry, esq., 26 Oct., 1640. (This is the first re-appearance of "scitu castro" for some years. John Houghton, alderman for 1573-4 was, owing to the prevalence of the plague, "morbis pestilentialis," sworn into office 24 Oct., 1573, at a place called castell meddowes (in locat vocat castell meddowes juxta et ex opposito Castrum Staumfordie), before F. Harrington, arm. Several of his predecessors were sworn into office in castri Staumfordie, the last being Richard Eveley, Oct., 1578, and the first in scitu castri Staumfordie, was John Wimbleby, mercer, 30 Oct., 1579. The latter form was invariably the custom while Harrington held office, till his death in Aug., 1596, occasionally afterwards, frequently during the Commonwealth, and for the last time when the first Mayor, Wm. Azlock was sworn into office in 1689). He was appointed by the hall, 24 Aug., 1631, one of the collectors of the tax called fifteenth for the parish of All Saints. James Langton, gen., took up his freedom 20 April, 1640, constable for the parish of St. Michael, 1640-1; elected a capital burgess in the place of John Clarke, dec. 25 Aug., 1642; Chamberlain, 1647-8; Comburgess, 31 Aug., 1648; and Alderman in 1649-50, and 1688-9. This gentleman let his house to a tenant who gave some little trouble to the Alderman, Rt. Whotton, gent., who reported to the hall 17 April, 1661, that Mr. James Langton had let his house in St. Mary's parish to Mistress Tigh. late of Careby, who is not free of this corporacon, and who doth keepe

cattell upon the comon contrary to the constitutions, and orders were given to impound them. John Tigh, Esq., and Lister Tigh, his brother, for some outrages committed upon severall persons of Stamford, were bound over to the sessions of the peace in Stamford, have issued a writ of certiora to remove it to the King's Bench. It was ordered at this hall "that the suit shall be prosecuted against them at the charge of the town." Isaac, son of Isaac, a carpenter, was one of the constables for the parish of St. Michael's in 1650-1 and 1659-60. James, a grocer, took up his freedom 20 July, 1674; elected a capital burgess, 29 Aug., 1678, a post he resigned, as he had taken a house in the country, and was about leaving the town 31 Aug., 1688. John Langton, mercer, apprentice to Thos. Thorogood, mercer, took up his freedom 24 June, 1669, elected a capital burgess 27 Aug., 1674; an alderman 31 Aug., 1682; and Mayor 1682-5. He was dead in 1693, as on 31 Aug. in that year Edw. Barlow was made an Alderman in his room, and Robert Langton (who took up his freedom 21 April, 1685) was elected a capital burgess. Robert was Chamberlain in 1701-2; an Alderman, 14 Jan., 1705-6; Mayor, 1706-7; and was dead in 1724-5; as on Feb. 22, Peter Symonds, a capital burgess, was promoted to the rank of alderman. At a meeting of the hall, 9 Oct., 1561, I find Robert Langton alluded to in the following order then made among others. "Itt is ordeyned yff any bocher or bochers nott beyng franchased shall bryng any kynd of fleshe as mutton & beefe to the m'kett to be solde shall not be suffered to sell the same fleshe within the towne or m'kett except he bring bothe the skynne & y<sup>e</sup> tallowe to the m'kett with the said fleshe to be sold unto the chaundelers within the said towne of Stamford att such pryce & pryces as shall be lymytted & appoynted by the alderman for the tyme beyng, & he that dothe refuse so to do, itt shall be lawfull to the alderman for the tyme beyng to banysh the hyme the m'kett for sellyng eny fleshe & also that the bocher dwelling within the towne shall not refuse to sell the tallowe to the chaundlers inhabatyng within the said towne att such pryce & pryces also as shall be lymytted by the alderman for the tyme beyng upon payn of the fyrst denyall to forfitt xx<sup>s</sup> & the second tyme to be dysfranchased of his freedom, & they is appoynted for the oversyght of the bocher for this ordeence Michell Wood & Robert Langtone for this year." A Mr. John Langton was an ingenious caligrapher, and taught writing and arithmetic at Stamford. He says, that in 1700 he revived the art of glass painting, staining, and tinging, in the way of the ancients, and made a new discovery of colours for painting flowers and fruits on white glass. He presented to Queen Anne one of his manuscripts, comprehending all the varieties and graces of penmanship. He apparently, from the following advertisements, had them published and sold; and that his son, Thomas, taught the system. In the *Stamford Mercury*, of Jan. 23, 1724, appears the following advertisement: "To the subscribers to Mr. Langton's round hand & Italian hand copy books. Gentlemen. On the 28th of this instant January, the first parcel of the abovesaid copy books will be delivered to subscribers, and more or less every week until the whole quantity subscribed for are delivered; therefore such subscribers as have received tickets are desired to send them in with the last part of their subscription money, viz., one shilling and sixpence for each book; and such as are at a distance as have received no tickets, are desired to bring or send in three shillings for each book which they subscribed for, and receive their book or books of the author, or those persons with whom they entered their names as subscribers. Gentlemen, I have caused the books to be engraven as strong as the height of the minum will naturally bear, to print off a greater quantity for the further service of the country. The round hand you will find printed on a proper paper for so strong and large a character; and the Italian copy books on such a paper as will best couch to the finest hair strokes of the finest Italian (which if printed on a course grain'd paper, would not be so beautiful). You will find they are stitched in substantial handsome covers, which I hope will please, and am, gentlemen, your humble servant, John Langton. The said copy books were grav'd by the celebrated Mr. George Bickham." In the same journal, of May 23, 1724, we find this advertisement: "These are to certify all Gentlemen, Ladies, and others, that Mr. John Langton, writing master in Stamford, Lincolnshire, lately deceased, has left a son who is fitly qualified for writing all the usual hands practised in Great Britain, and teaches at the free-school, boarding-school, and his own school in Stamford, aforesaid; where also borders will be taken in by the widow of the said Mr. Langton, and the same care taken for their improvement both in their writing and arithmetick as formerly. Note. The said (son) Thomas Langton, finds great encouragement from most of the nobility and gentry in the country." The last advertisement was undoubtedly inserted owing to one which appeared the week previous, from "one in the profession," named Ellingworth, which is here given, "John Ellingworth, of Stamford, in the county of Lincoln, writing master, late from Spalding, in the said county, purposes on the Monday after Whitsun holidays, to teach writing in all the usual hands now practised in Great Britain, arithmetick, vulgar and decimal, also merchants accounts. (N.B. Mr. Langton, of Stamford, aforesaid, writing master, being lately deceased)."

## THE CHURCH BELLS OF NOTTINGHAMSHIRE.

BY WILLIAM P. W. PHILLIMORE, B.A.

*(Continued from page 115,)\**

## COTGRAVE—continued.

CONTINUING the notes on the fifth bell, it is evident that the modeller of the coat of arms has placed the lions and the boars wrong, for they appear on the bell looking towards the sinister instead of the dexter side of the shield, and, therefore, it is quite possible that though he has rightly represented Pierrepont quartering Manvers, he may have forgotten to place Heriz so that on the bell it should appear on the sinister. If this supposition is correct, this bell must commemorate the marriage of Sir Robert Pierrepont with Sara de Heriz, and, therefore, the date of it would be about 1800. But at the same time, it is just possible that this stamp may have descended to later bell-founders, and have been used by them as an ornament merely, which would be very appropriate to a Cotgrave bell, seeing that large estates in this parish belonged to the Pierreponts. Certainly the border (fig. 19) on this bell did so descend to the Oldfields and Hedderlys, and was used by the latter founders till nearly the close of the last century. The occurrence, too, of the fine Lombardic capitals **H** and **S**, which are so often found on Nottinghamshire and Derbyshire bells, is noteworthy.

## - EASTWOOD.

In this church, which is dedicated to St. Mary, are six bells made of cast steel.

1st bell—NAYLOR VICKERS AND Co 1858 SHEFFIELD  
E. RIEPER'S PATENT CAST STEEL. In two lines  
round the haunch, in Roman capitals.

2nd bell—NAYLOR VICKERS AND Co SHEFFIELD  
E. RIEPER'S PATENT CAST STEEL. In two lines  
round the haunch, in Roman capitals. The date 1855 is on the  
sound bow.

3rd bell—NAYLOR VICKERS AND Co 1857 SHEFFIELD  
E. RIEPER'S PATENT CAST STEEL. In two lines  
round the haunch, in Roman capitals. On the waist is No. 320.

4th bell—NAYLOR VICKERS AND Co 1857 SHEFFIELD  
E. RIEPER'S PATENT CAST STEEL. In two lines  
round the haunch, in Roman capitals.

5th bell—NAYLOR VICKERS AND Co 1858 SHEFFIELD  
E. RIEPER'S PATENT CAST STEEL. In two lines  
round the haunch, in Roman capitals.

6th bell—NAYLOR VICKERS AND Co 1855 SHEFFIELD  
E. RIEPER'S PATENT CAST STEEL. In two lines  
round the haunch, in Roman capitals.

## \* Errata.

p. 114. CAR-COLSTON. 1st bell, for *Resonantio* rare read *Resonantior* rare; 4th bell, for *Flara* read *Clara*, and for *ulu* read *usu*; line 24, after *Mr. Thoraby tells* read *us*.

p. 115. COTGRAVE. 4th bell, for *uc* read *ut*, and for *sia* read *sis*; 5th bell, for *Gampana* read *Campana*.

## ELTON.

THIS church is dedicated to St. Michael the Archangel. In the tower are two small bells. Until the present steeple was built this church had a "dovecot" belfry.


1st bell—TAYLOR LOBORO 1850. Round the haunch in Roman capitals. Diameter, 17½ inches.

2nd bell—1702. On the haunch. Diameter, 18½ inches.

## GREASLEY.

THERE are five bells in the tower of this church.

1st bell—J TAYLOR & CO FOUNDERS LOUGHBOROUGH 1869.

2nd bell—\* O O  G. HEDDERLY OF NOTTINGHAM MADE ME IN 1793. In one line round the haunch, in Roman capitals. At the beginning, a star (fig. 64), then two coin impressions, followed by a guilloche-pattern border.

3rd bell—*Dulcis O Sisto O Melis O Vocor O Campana O Gabrielis*. In one line round the haunch, in Old English letters with Lombardic capitals, which are much smaller than the other letters. Each small *s* is turned the wrong way. For a stop between the words is used the O mark



of William Hounder with the inscription—† *William Hounder me fecit*. It is engraved in the "RELIQUARY," vol. xiv., p. 90, and is here reproduced. For an account of this and of a similar bell dedicated to St. Michael, see *Notes and Queries*, 5th s. iii., 209, 415, 517.

4th bell—J TAYLOR & CO FOUNDERS LOUGHBOROUGH 1869.

5th bell—J TAYLOR & CO FOUNDERS LOUGHBOROUGH 1869.

## HAWKSWORTH.

In the tower of this church are three bells. An ancient Latin inscription on the tympanum of the south doorway, which is built up, says that this church was erected in honour of God and of St. Mary the Virgin, and of all the saints of God, by Gauterus and his wife, Cecilina. It is said that this church formerly had a spire.

1st bell—GOD SAVE HIS CHVRCH R DVBELDAY *ƿ* BAGVLY WARDENS 1698. In one line round the haunch, in Roman capitals. The *ƿ* in I. BAGVLAY is Lombardic.



2nd bell—Quite plain. On one of the spokes of the wheel of this bell is the date MDCCCLVIII.

3rd bell—J: TAYLOR & CO FOUNDERS LOUGHBOROUGH 1873. In sanseriff capitals round the haunch. This is entirely a new bell.

#### HOLME PIERREPONT.

THIS church is dedicated to St. Edmund. The belfry, on Tuesday, the 24th November, 1874, was discovered to be on fire. It was put out, however, before it could reach the rest of the church, but unfortunately not until the three bells had been melted down. The rector, the Rev. Henry Seymour, states that on one this inscription could be just made out, and that he thinks the date was 1608:

“When you hear my mournful sound  
Prepare yourself to lie in ground.”


According to the *Nottingham Journal*, 25th November, 1874, “the coat of arms of the Manvers family was stamped upon them.”

The new bells, five in number, the gift of Earl Manvers, are by Messrs. Taylor, of Loughborough.

#### EAST LEAKE.




In this church, which is dedicated to St. Mary, there are three bells, besides a sanctus bell, called by the villagers the “ting-tang,” which is used to collect the gleaners before going into the field. The “curfew” was formerly in use here, but was given up about fifty years ago.

1st bell— GOD SAVE THE CHVRCH 

In cable-bordered tablets round the haunch. Cross, fig. 12, at the beginning; at the end,  mark of Henry Oldfield, fig. 8, with cross, crescent, and star. Diameter, 30½ inches.

2nd bell—GOD SAVE THE CHVRCH 1627. In one

line round the haunch, in Roman capitals. All in cable-bordered tablets with the exception of the latter half of the date. 162 are large flat figures, the 7 is of a thin character. Diameter, 33½ inches.

3rd bell— IHESVS BE OVRE SPEDE  In one line round the haunch, in large flat Roman capitals. The cross at the commencement is similar to the one illustrating my note on the Barton bells (*RELIQUARY*, vol. xii., p. 91). The  mark of Henry Oldfield (fig. 8) at the end. Diameter, 37½ inches.

Sanctus bell—Quite plain. Diameter, 13½ inches.

#### WEST LEAKE.

In this church, which is dedicated to St. Helen, are two bells.

Treble—THOMAS HEDDERLY FOUNDER NOTT<sup>M</sup>. 1762.  
In large Roman letters, in one line.

Tenor—BRYAN WYLD CW THOMAS HEDDERLY FOUNDER NOTT<sup>M</sup>  
1758. In very small Roman letters of very good shape,



## NORMANTON-ON-SOAR.

In the tower of this church, which is dedicated to St. James, are four bells.

1st bell—**+** GOD [fig. 10] SAVE [fig. 10] HIS [fig. 10] CHVRCH 1634.

In one line round the haunch, in small Roman capitals, similar to those used on the first bell at East Leake, in tablets, with cable pattern above and below. For a stop between the words the border, fig. 10, with cable pattern above and below. Initial cross, fig. 12, and date in large flat figures, with the exception of the 4 which is very thin. This bell is cracked and lies useless on the floor of the belfry.

2nd bell—**I** - sweetly [to]ling - men [do] - call [to] - taste  
[on] meatt [that] feedt [the] [coole] 1635.

In one line round the haunch, in Old English letters, with initial **I** as fig. 67. This bell is cracked.

3rd bell—**E** DWARD COTTON CITIZEN & MARCHANT TAYLOR OF LONDON GAVE 40 MARKE TO BY THIS BELL 1635. In two lines round the haunch, in Roman capitals, the first line ending with BY; each N and Z is turned backward way. In place of an initial cross, is a portion of the border, fig. 38. This bell is more than ordinarily interesting, from its preserving not only the donor's name, but also the value of his gift.

4th bell—**✱** THIS BELL WAS GIVEN TO THIS CHVRCH  
AND PARISH BY EDWARD DARLING ESQUIRE AND SASANNA HIS WIFE 1635. In two lines round the haunch, in Roman capitals, the first line ending with SASANNA; each N, the one in the first AND excepted, is turned the wrong way, and the V in SUSANNA, is upside down. There is a fleur-de-lis in place of an initial cross.







## NOTTINGHAM—ST. MARY'S.

Ten bells now hang in the tower of this church. The first four bells were added, and the tenor recast, in the early part of the reign of George III.



1st bell—**C** & G MEARS FOUNDERS LONDON. This is one of the four additional bells made by Lester & Pack. The original inscription does not appear to have been preserved; being cracked, it was recast by Messrs. Mears about 1850. Diameter, 28 inches.

2nd bell—**✱** SCROPE BEARDMORE VICAR DD RICH<sup>D</sup> LAMBERT AND JOHN WYER CHURCHWARDENS RAISED BY SUBSCRIPTION 1761 THE HON<sup>BLE</sup> W<sup>M</sup> HOWE & JOHN PLUMPTRE ESQ<sup>RS</sup> MEMBERS FOR **◆◆◆◆**  
THE TOWN **✱** LESTER & PACK OF LONDON FECIT. Round the haunch, in Roman capital letters, in three lines; the second line commencing with SUBSCRIPTION, and the third with THE TOWN. At the beginning, and after TOWN, is a rose. Diameter, 33 inches.










3rd bell—**✱** REV<sup>D</sup> SCROPE BERDMORE D.D. VICER G BROWNE H WARD J BURGESS CH WARDENS 1765 BY SUBSCRIPTION SODALES MUSIC NOTTINGHAMIENSES RES-  
TAURVERUNT LESTER & PACK OF LONDON FECIT. In two lines round the haunch, the first ending with SUBSCRIPTION. Diameter, 34½ inches.




4th bell—THE REV<sup>D</sup> S BERDMORE D.D. VICAR G BROWN H  
WARD J BURGESS WARDENS 1769      
BY SUBSCRIPTION INTACTUM SILEO PERCUTE DULCE  
CANO LESTER & PACK OF LONDON FECIT    
In two lines round the haunch, the second line beginning with BY.  
Diameter, 35½ inches.


5th bell—SYSCITO VOCE PIOS TV  
IESV DIRIGE MEHTES  
VEHITE EXVLETEMVS  
I EDWARDES I SWEETAPLE CHVRCHWARDENS  
1699. In one line round the haunch as far as SWEETAPLE,  
CHURCHWARDENS 1699 in the line below. On each side of  
"Churchwardens 1699," the border, fig. 17, extends all round the  
bell to fill up. In plain Lombardic capitals, the **D** in DIRIGE  
being turned upside down. The initials of the churchwardens'  
names in highly ornamented Lombardic capitals, but the surnames  
and churchwardens are in Roman capitals. Dr. Deering has  
made the curious mistake of transcribing the names as one, thus:  
EDWARDUS SWEETAPLE. Diameter, 38 inches.

6th bell—RALPHE SHAWE [ ] HENRIE ALLVIE WARDENS  
 13 ROBERT ALDREDG  In Roman capitals, in  
one line round the haunch. At [ ] after "Ralphe Shawe," is a stop  
exactly like fig. 116, except that the two upper corners are cut off.  
At the end is the **h o** mark of Henry Oldfield, with cross, crescent,  
and star (fig. 8). Diameter, 41 inches.

7th bell—Hec Campana Sacra Fiat Frinitate Beata  
[fig. 11] W STVRRVP [fig. 11] T GRAYE WARDENS  
1690 [fig. 11]. In one line round the haunch. The first part of  
the legend is Old English letters with Lombardic capitals, the **H**  
and **C** are the same as figs 70 and 71, the rest of the inscription  
is in Roman capitals. Diameter, 43½ inches.

8th bell—        
 M G  W L

  In tablets, in one line round the haunch  
in black letter. Underneath the legend is the encircling border,  
fig. 17, with the points downward; and below that the  mark of  
Henry Oldfield, fig. 8, with **h o** cross, crescent and star. Of this  
mark Dr. Deering has given a small sketch in his MS. account of  
these bells. Further on is the date with initials on either side of it.  
The corners are ornamented with the pattern, fig. 11, without the  
cable border. Diameter, 45 inches.

9th bell— [fig. 41] TV [fig. 41] TVBA [fig. 41] SIC  
[fig. 41] SONTIV [fig. 41] DOMINI  
[fig. 41] CONVOGO [fig. 41] CO-  
NORTES RICHARD  
HYTRE MAIOR [fig. 41]. In one line  
round the haunch, in the elegant Lombardic capitals usual in bells  
of this class. Above and below the legend is fig. 17 encircling the  
bell, and rendered considerably wider by the addition of a three-  
fold cable border.

On the waist of this bell is: **NICHOLAS** □  
**SHERWYN** O **RICHARD**

1595

□ **IOHNSVN** O □ **WARD-**  
**ERS** O

In one line in the same letters as the legend on the haunch. Thrice repeated are the royal arms of Queen Elizabeth at □ Her initials E. R. are in the upper part of the stamp. The arms are France and England quarterly, surrounded by the Order of the Garter—*HONI SOIT QUI MAL Y PENSE*—and supported by a lion on the dexter and a dragon on the sinister. For a crest is the royal crown upon a wreath; below all is *DIEU ET MON DROIT*. This stamp is to be found amongst other places at Gotham and Bunny. Likewise thrice repeated is the exceedingly rare O mark of Henry Oldfield—a mark which was probably reserved for the masterpieces of his art. It consists of a bell upon a shield, sur-



rounded by the words ✠ MADE BI HENRI OVLDFELD. This bell-founder's mark, though rare, must have the honour assigned to it of being one of the first known and described by antiquaries, for the industrious but unfortunate historian of Nottingham, Charles Deering, M.D., as early as, if not before, the year 1750, made a sketch of this same mark to illustrate his account of these bells. This account was printed, with several typographical errors, in Deering's *Nottingham*, a posthumous work, in which are also given the bells of St. Peter's and St. Nicholas' churches. Dr. Deering's original sketches of this mark, and of the royal arms above described, are preserved in the Deering MSS., in Bromley House Library, Nottingham. The date 1595, which is above the word IOHNSVN, in Deering's *Nottingham*, is wrongly printed 1695.

About ten inches above the mouth of the bell is the following inscription, in the same Lombardic capitals as the other two:

**IOHN GREGORIE**  
**ROBERT ALVIE PETER**  
**CLARKE HUMPHREY**

**BONNER RICHARDE  
MOREHAGE AAKER  
JACKSON ALDERMEN**

Immediately below this legend, which is in one line, is a threefold border the same as that on the shoulder mentioned above; and still further below, close to the edge of the mouth of the bell, is another encircling cable border very similar to the last but much narrower. This fine bell is 50½ inches in diameter.

10th bell—O REV<sup>D</sup> SCROPE BERDMORE D.D VICAR G. BROWNE  
H. WARD J. BURGESS CH. WARDENS 1765 I WILL  
SOUND & RESOUND UNTO THY PEOPLE O LORD  
WITH MY SWEET VOICE & CALL  $\diamond\diamond\diamond$  THEM TO  
THY WORD  $\diamond\diamond\diamond$  I TOLE THE TUNE THAT  
DOULEFUL IS TO SUCH AS LIVE AMISS BUT SWEET  
MY SOUND SEEMS UNTO THEM WHO HOPE FOR  
JOYFUL BLISS. In two lines round the haunch, in Roman  
capital letters, the first line ending with CALL. In a third line are  
the words, LESTER & PACK OF LONDON FECIT. Diameter,  
57½ inches. This is the only one of the original peal of six bells  
described by Deering, which has been recast. The ancient inscription,  
however, has been closely followed in the recasting. As given  
in the Deering MSS. it runs thus:

R Greaves I Coombe  
I will found and refound unto thy people O Lord  
With my sweet Voice to call them to thy Word.  
A Gregory H Greaves Tho<sup>r</sup> Middleton Wardens  
I tole the Tune that duffull is to such as liv'd amifs  
But sweet my found seem unto them who hope for joyful Bliss.

In the bell-chamber are a few initials and names incised on the walls. Those given below seem the most noteworthy:

JOHN	J x T x PERRY	W G
GROW	MASON	1723
1699	1871	

It will be observed that the first is the date of the casting of the 5th bell.

In the ringing chamber are two inscriptions recording achievements in bell ringing. They are as under:

**ST. MART'S CHURCH, NOTTINGHAM.**

**CHANGE RINGING.**

A Peal of Grandsire Caters was rung on the bells of the above Church on Saturday March 21, 1868, which consisted of 5093 changes. Time 8 hours 37 minutes.

**Performers**

Mr. William Lee	Mr. William Langley
" Joseph Wibberley	" Frederick Johnson
" George Ashworth	" George Middleton
" William Widdowson	" William Holroyd
" Samuel Wilkins	" Alfred Archer
" Thomas Sanderson	

Conductor, Mr. Wm. Langley.

Rev. FRANCIS MORSE Vicar.

Mr. JOHN HILL Clerk.

Mr. FREDERICK JOHNSON Sexton.

Mr. WILLIAM WIDDOWSON Steeple Keeper.

**CHANGE RINGING**

at St. Mary's Church on SATURDAY MARCH 12th, 1870.

THERE WAS RANG A PEAL OF GRANDSIRE CATERS CONSISTING OF 5093 CHANGES  
in 8 hours 24 minutes. Names as follows:

Mr. W. Lee	Treble	Mr. C. Ashworth	6th
" R. Methringham	2nd	" W. Widdowson	7th
" A. Archer	3rd	" S. Burton	8th
" W. Holroyd	4th	" G. Middleton	9th
" T. Cooke	5th	" A. Smith	Tenor

Conducted by W. Widdowson.

(To be Continued.)

## Original Document.

The following document is kindly contributed by Mr. E. G. Draper, of Sheffield, and is here for the first time printed.

### DEED OF RESIGNATION TO THE KING'S MATIE FROM A COMM<sup>r</sup> OF THE TAXES.

TO all to whom these presents shall come Nicholas Vincent Esq<sup>r</sup> sendeth greeting WHEREAS His Most Excellent Majesty that now is by Letters Patent under his Great Seal of Great Britain bearing date the 22 day of July in the 6<sup>th</sup> year of his reign did nominate constitute & appoint me the said Nicholas Vincent together with John Williams Anthony Dawley Brian Fairfax Francis Brace & Richard Aldworth Esq<sup>r</sup>s to be from thenceforth during his said Maties pleasure Commissioners for holding Intelligence and to Correspond with all his Maties Receivers General within the Kingdom of Great Britain and to take care and see that they should duly and speedily pay into the King's Exchequer all such sums of money as had been already received by them upon any act or acts of parliam<sup>t</sup> before that time past or which should thereafter be received by virtue of any such act or acts of parliam<sup>t</sup> threafter to be passed and to Inspect Manage Direct and look after the Officers appointed or to be appointed Surveyors for the Duties on Houses in England Wales or Berwick upon Tweed and for bringing in of such arrears as were then standing out and unpaid of any former acts of parliament aids subsidies hearth money benevolences or pole bills and to Inspect & take care that his said Maties accountants be duly brought to pass & finish their accounts that all ipsums supors and other debts due or to be due to his said Majesty upon any account passed or to be passed which ought to be recovered to his said Maties use be duly prosecuted and that all rents and other beneficial matters reserved to the Crown upon any Grants not then put in Charge might as they could be discovered be duly brought and put in Charge before the proper Officers with full power to the said Comm<sup>r</sup>s or any three or more of them to Do Execute and Perform all such matters as should be necessary for his said Maties Service according to such rules Orders and directions as the said Comm<sup>r</sup>s should from time to time receive from the Comm<sup>r</sup> of his said Majesties Treasury or his High Treasurer and Chancellor and Under Treasurer of the Exchequer or any three or more of them for the time being as by the said Letters Patent (relation being thereunto had) may more fully appear NOW KNOW YEE that I the said Nicholas Vincent for divers good causes me threunto moving Have resigned surrendered and yielded up and by these presents Do resign surrender and yield up unto Our Sovraign Lord the King's Most Excellent Majesty that now is the said Commission or Office and all the Authority and Power granted or committed to me by virtue of the said Letters Patent and all fees Pensions Salaries Allowances Profits and Emoluments threunto belonging or appertaining or which I can or may Claim as Incident or appertaining to the said Commission Office or Authority or as a Recompense fee or Reward for the Exercise of the said Powers and Authorities by virtue of the said Letters Patent or by force of any Letters of Privy Seal or otherwise howsoever and all my Estate right title Interest claim power authority trust and demand whatsoever any ways relating to the p<sup>r</sup>mer IN WITNESS whereof I the said Nich<sup>s</sup> Vincent have hereunto sett my hand & seal this first day of Dec<sup>r</sup> in the Year of our Lord God 1719.

Recogn pr pefat Nicus Vincent ar 3<sup>o</sup> die Decembris

Anno Dni 1719 cor<sup>e</sup> me Mag<sup>r</sup> Com<sup>r</sup>

R. Godfrey.

This Deed was Inrolled.

Warrant from his Majesty to pass Letters Patents.

WHEREAS Nicholas Vincent Esq<sup>r</sup> by Letters Patents &c. was appointed &c. to be One of our Comm<sup>r</sup>s &c. And whereas by Deed bearing date &c. duly Inrolled in our High Court of Chancery the said Nicholas Vincent has surrendered to us our heirs and successors his said Commission Place & Employment which we are graciously pleased to accept: Our will and pleasure therefore is that you prepare Letters Patents under our Great Seal of Great Britain for declaring our acceptance of the said surrender and for so doing this shall be your warrant Given at our Court of St James's this third day of Dec<sup>r</sup> in the 6<sup>th</sup> year of our reign Annoque Dni 1719.

Mr. Vincent made this Deed of resignation lest the place of a Comm<sup>r</sup> in this nature should disqualify him from being member of parliament he intending to put up for one. V<sup>r</sup> stat<sup>s</sup> 6<sup>e</sup> Anne cap. 7. Sr Edw<sup>d</sup> Northy was of opinion y<sup>t</sup> the surrender would not be good without the King's acceptance delivered under y<sup>e</sup> Great Seal for which see y<sup>e</sup> warra<sup>t</sup> post.

## Quarterly Paper on Improbements in Art Manufactures.

### KESWICK, AND ITS "CUMBERLAND LEAD" PENCILS.

We are told that at Keswick black lead pencils have been made not only from time immemorial, which simply means from times beyond the memory of the "oldest inhabitant," but from days that had past, even centuries before he was born. Indeed pencil making has been the staple trade at Keswick, as woollen goods—notably the famous "Kendal Green" of Robin Hood's days, was at that other famed Westmoreland town, Kendal—and here they are yet made by thousands, and sent broadcast into the land through every bookseller's and stationer's shop in the Queen's dominions. It is needless in this brief notice to attempt to trace the history of the art of pencil-making, or to speak of its steady and constant development. All we need say is, that at the present day—or so it was when we lately visited it—the very air of Keswick is redolent of the sweet scent of cedar wood, which at once carries the mind to the seat of manufacture, and leads it to imagine how sweet, how pleasant, and how desirable an occupation it must be for workpeople to engage in. The air is so filled with the perfume arising from the cedar, that the people, breathing this "sweet odour of Araby," inhale the scent of, if not the taste for, the manufacture with their first breath, and "live and move and have their being" in it till they die, when doubtless the more wealthy of them are buried in cedar-wood coffins, studded with black-leaded ornaments!

Nonsense apart, it is impossible for a visitor to Keswick to pass along its streets without detecting at every turn the scent of cedar, and this becomes intensified and made deliciously apparent as he passes on towards Greta Bridge and Crossthwaite—for here, at Greta Bridge, one on each side the roadway, and both worked by the same stream of water, are the two largest and most extensive Pencil Manufactories in the kingdom, if not in the world, and to these—for what is Art without a pencil to embody it!—we intend giving a passing notice in our present Quarterly Papers.

The reason why the manufacture of Black Lead Pencils sprang up at Keswick is not far to seek, for it was here, at Borrowdale, at the other end of the grand and lovely lake of Derwentwater, that the very finest, purest, and best of black lead, or more correctly speaking graphite—usually called plumbago, but locally, "wad"—was and is found, and it was here, therefore, that of all places, should be the seat of its use. Probably some three hundred years have passed over since "wad" was first procured in Borrowdale, and from this circumstance the gradual rise and prosperity of Keswick is said to have taken its origin. The produce of the mines is extremely variable; sometimes a large and valuable "sop," as it is technically called, is found, and this amply pays for the failure at other times. It is said that in six weeks' working—and this, we believe, is the extent of time in each year in which operations are carried on—the quantity got together, which is sent to London, and there sold by auction, realises from thirty to forty thousand pounds.

In our own younger days, as of course in those of our readers, the words "Pure Cumberland Lead," stamped on the pencils of "Brookman and Langdon;" and, later, of "Banks's" make, were full assurance and guarantee of something good. In these, our early days, pencils were pencils both in quality and in price, and we have strong and pleasing recollections of the splendid fineness and purity of the lead, its firmness in sharpening, and the smoothness and ease with which they worked, whether hard or soft in quality, on the paper; and we have a strong memory of the high price which we had to pay for them! But good articles are cheap at any price; that is our fixed opinion, and we have an inherent dislike for the "cheap and nasty" in any form.

Of the process of manufacture of pencils it is needless to say much. The "graphite" or plumbago, is partly, i.e. the very best—from Borrowdale, but a good deal is also imported from Siberia, India, and other "foreign parts." Borrowdale lead—"real Cumberland Lead"—is finer, purer, better, and naturally more costly than any of the other varieties, and it is used, very wisely, for the manufacture of the choicest kinds of pencils. The best lead is of such fine quality as to require simply cutting up for use, without any other preparation; the inferior kinds being levigated, mixed, pressed, and what not, before being fit for use. The cedar-wood is first cut in thin boards, and then into long narrow strips, and this process, the cutting into reeds and the grooving, is all completed at one operation. Into these grooves the square threads of lead are then fitted, and plain rods glued down on the top. They are then, when dry and ready, passed through a rounding machine, "a wonderful invention of moving tools and revolving planes, which, with marvellous rapidity, quickly transforms the square glued-up rods into perfectly rounded sticks," of the proper diameter. These are next

smoothened, polished, varnished, cut into proper lengths, stamped, and made up for sale. This, in few words, is the process, and we need particularise no more, but proceed to say a word or two as to the principal makers in Keswick.

The manufactory of Mr. A. Banks, of the old time-honoured firm of Banks and Co., and now the only one of the name, we believe, in the trade, is on the lower side of Greta Bridge, his machinery being driven by that stream. They are called the "Keswick Pencil Works," and here, as in the good old days, the purest and best Cumberland lead, from Borrowdale, is used for the higher qualities of pencils; and these possess, to an eminent degree, the essential qualities of depth of colour, excellence of lustre, firmness, freedom from grit, and ease of erasure. These works were established in 1832, and have, we believe, continued in the same family ever since.

The varieties of pencils produced is rather extensive, and of all degrees of hardness, from B B B to H H H H, and of all qualities, from the finest Borrowdale, for artists, engineers, and draughtsmen, down to the commoner kinds from Indian and mixed lead, for commercial and the most ordinary purposes. In thickness they vary from the very finest for using in pencil bows and other mathematical instruments, to the largest size made—nearly three-quarters-of-an-inch in diameter, and with lead three-eighths-of-an-inch square. These gigantic pencils are great achievements of manufacture. Pocket-book pencils are also largely made, coloured ink (blue and red) pencils, and slate pencils in cedar-wood—for Borrowdale is as famous a locality for its slates as it is for its black lead—and indeed, we believe there is not a single branch of the manufacture that is not fully carried on in this establishment.

The works of Messrs. Hogarth and Hayes are situated on the upper side of, and closely adjoining to, Greta Bridge, and are appropriately named the "Southey Hill Pencil Works," from their near proximity to the home of Southey. With the name of "Hogarth" as one of the proprietors, to carry the mind back to one of the greatest of our old painters, and that of "Southey" attached to the works, to lead one to thoughts of that laureate, the sister arts of poetry and painting are here combined with the making of the means of perpetuating the ideas of both—the pencil, with which the one may write, the other draw. The Keswick people, thus it is evident, believe in the three P's—poetry, painting, and pencils—and they have reason to be proud of all. This manufactory was, we believe, established in 1837, on the Penrith road, by Mr. A. Wren, at whose death, in 1866, it passed into the hands of its present proprietors, who had for many years managed Mr. Wren's business. They ultimately removed to the present works, where we believe all the usual classes and varieties of pencils are made.

Beyond the manufacture of pencils, we believe Messrs. Hogarth and Hayes are Art-producers of various little nick-nacks, turned and carved and otherwise made from cedar, and also from Borrowdale yew, though we suspect the greater portion of the latter—like much so-called Lowestoft china—never saw the place whose name it bears. It is a pleasant illusion, however, and if not grown in Borrowdale, it is of the same character as Wordsworth's

..... Fraternal four of Borrowdale,  
Join'd in one solemn and capacious grove;  
Huge trunks!—and each particular trunk a growth  
Of intertwined fibres, serpentine,  
Up coiling, and inveterately convolved,  
Nor uniformed with phantasy, and looks  
That threaten the profane .....

IN TEXTILE WORK we have seen nothing for a long time that pleases us so much, or gives greater evidence of advance in the art of weaving, than the woven silk braces produced by Mr. Thomas Stevens, of Coventry. Apart from their manufacturing excellence, which it would be impossible for any manufacturer to surpass, their design is rich in the extreme, and at the same time unobtrusive in arrangement of colour, and delicate in details of pattern. Mr. Stevens is a true artist, for he knows, no one better, just where to put in a bit of colour and how to make it thoroughly harmonise with its surroundings. The pattern, a geometrical arrangement of ruby coloured diamonds on an amber ground, with delicate border, is particularly artistic and good, and eminently worth noting as an achievement in Art Manufacture. Mr. Stevens has also submitted to us another remarkably elegant example of his manufacture—a tiny box, edged with lace paper, containing a pair of silk garters, fit for Titania herself to wear. Woven in gold thread (bullion) and silk colours, in a floral pattern, on a black ground, lined with puce-coloured silk, and fitted with hidden elastic so as to produce a "puckered" or full appearance, and with delicately ornamented gold clasps, these form one of the most elegant of textile elegancies. We shall shortly take the opportunity of calling more extended notice to Mr. Stevens' art-productions of a useful kind.



## Art at the Card Table.

**HUNT'S PLAYING CARDS** (The Artistic Printing Company, Playhouse Yard, Barbican).—This season, as usual, this Company take rank among the very highest class of producers of magnificent art-works in playing cards, and their new patterns are characterised by an originality of thought, a purity of taste, an artistic arrangement of colour, a perfection in printing, and an excellence in material, that are approached by but few houses. The "Imperial Crown" is one of the most effective of the royal series yet produced, and has a particularly sumptuous and regal look when "dealt" on the whist table. The "Jewel" is the most elaborate and delicately-drawn of any pattern we have seen, and is a great achievement not only of engraving, but of printing. The pattern is an elaborate Arabesque, on a gold ground, thickly studded with pearls and jewels "rich and rare," all exquisitely coloured, and having the appearance of one of the most wondrous productions of the most skilled jeweller. For effect on the table, or while held in the hand, the new "marble" pattern is, to our thinking, the very richest, the most novel, and gorgeous looking of any either of this or of any preceding season. Let us hint to our readers, that if they wish to delight their friends this Christmas and New Year, they should procure a good supply of those lovely cards of "Hunt's" and send them as presents, as well as introduce them on their own tables. The quality of their "Petite Moguls" is faultlessly good, and we know of none that gives greater pleasure in dealing or handling than they do.

**MESSRS. WOOLLEY & CO.'S PLAYING CARDS** (210, High Holborn). The new patterns of playing cards for the present season, produced by the eminent firm of Woolley and Co., more than sustain, for they enhance, the high repute they have so long and so deservedly held. There is an air of style and finish and respectability about all their cards, that impresses one very forcibly in their favour, and leads one to give them not only a cordial welcome among the best art-productions of the season, but to add a strong and earnest recommendation to our readers. One of the most graceful and effective of this season's novelties is the Hop, exquisitely drawn, and printed in natural colours on a gold ground. Another—and this is entirely original in conception and quite to our taste—is the "Egyptian pattern." In this the two figures of Osiris; the lotus as emblem of the Nile; the *Cruz Ansata*; the winged scarabæus; and other characteristic details, are admirably arranged and carefully and artistically drawn. The design, besides being new, striking, and eminently original for the purpose, is thoroughly good in execution. Another, forming a striking feature of floral designs, bears the richly coloured flowers and leaf of the gladiolus; and others the convolvulus, the daisy (conventionally drawn), the purple violet, the rose, and others. In Geometric and Arabesque patterns, Messrs. Woolley still stand unrivalled, and some of their new designs (No. 421 and 612, for instance) are marvellous in richness, clearness, and effectiveness. Several new Japanese, bird, floral, conventional foliage, diapered, and grotesque, patterns, have also been added; and in glancing through the general patterns, those of the plum, with its rich, full, mellow colour, standing out clear from the well-drawn leaf, on a gold ground; the cherry, luscious and tempting in its actual ripeness, and more true to nature than others we have seen; the Japanese fishes; and the red convolvulus, strike us as being far beyond the average in beauty and effect. A speciality of Messrs. Woolley's novelties are their "Eureka" round-cornered, index-pip'd cards, which we have no hesitation in saying are simply perfect in all their essentials. Of a hard, close, and compact texture, like thin sheets of ivory; smooth and marvellously even on the edges; glazed to perfection, so as to feel almost like glass itself; carefully printed in clear colours; and with the index-pips on each one, named instead of numbered, these cards are pleasant to the feel in dealing, and beyond praise in the "hand." We again accord high praise to Messrs. Woolley's productions.

**MESSRS. WILLIS AND CO.'S PLAYING CARDS**, which always rank high in the market, are this year more than ever various in design of backs, and of more than average character in appropriateness, and originality of conception. Among these are the rival Universities, with their arms properly emblazoned on oars in saltire, on, respectively, the light and dark blue grounds; these are highly satisfactory, and should become very popular. Another, the "Jockey Club Series," has the jockeys' cap and whip in the centre, on a matt gold ground, while the background gives in diagonal stripes, the racing colours of H.R.H. the Prince of Wales, the Duke of Hamilton, Baron Rothschild, Lord Falmouth, Count Lagrange, and others. Floral devices (especially the red geranium), birds (the red cockatoo is a charming and effective design), fruit, and rich arabesques, are among the finest of the new designs, whilst the Egyptian—the marvellously well-drawn head of Cleopatra—is intensely to our liking. The quality of Messrs. Willis' cards is extremely good, and their Anglo-American round-cornered cards are faultless; they deal well, look well on table or in hand, and are as good as need be used.

**GOODALL'S PLAYING CARDS.**—Messrs. Goodall's fashionable round-cornered playing cards are of faultless quality, and delightful feel in the hand. Hard in body, glazed to the highest degree of polish, smooth and even on the edge, careful in printing, and clear in colour, they possess advantages over most others; while in newness and beauty of design of backs, they are all that can be desired. The "Duplex Cards"—those with number and index pip in the corner—are admirable and a great boon to players.

## Notes on Books, Music, Works of Art, &c.

### THE REGIMENTS OF THE BRITISH ARMY.\*

It is strange that the preparation of so useful—so essential, in fact—a volume as the one before us, should never until now have been undertaken, for its value and utility, now that it is an accomplished fact, are vividly apparent. Captain Trimen, deeply impressed with the knowledge that such a work was needed, wisely set himself to the task of its compilation, and has earned the thanks of all for thus giving to the world a book of reference at once unique and valuable. First, we have printed in alphabetical order a list, with dates of actions in which the present regiments of the British Army have borne a part; and, following this, arranged in numerical order, an entire page being devoted to each, are the whole of the regiments—cavalry, infantry, and marines, composing our present glorious army. Under each regiment is given the various titles or names by which it has been known, with the dates when such changes in designation have taken place; the colour of uniform and facings, with dates when changes have taken place in either; a list of the campaigns, battles, etc., etc. (with dates), in which it has been engaged; and a mass of miscellaneous information as to localities where mainly raised, badges, mottoes, and distinctions granted or gained, and the nicknames by which it is or has been known. It is an excellent work, and one whose value, as a book of reference, can only be estimated by those who have felt the want of such a register. We strongly recommend Captain Trimen's book—which is faultlessly issued by Messrs. W. H. Allen & Co.—to our readers. It ought to be in every public or private library, and in that of every regiment in the land.

\* *The Regiments of the British Army, Chronologically Arranged.* By RICHARD TRIMEN, late Captain 36th Royal Sussex. London: W. H. Allen & Co., 13, Waterloo Place. 1 vol. 8vo., pp. 156. 1878.

### MRS. PAYNE'S PHOTOGRAPHIC GREETING CARDS.

WE have received from Mr. and Mrs. S. G. Payne, the highly accomplished and eminently successful photographic artists, of Aylesbury, a series of their new arrangements of floral groups for Christmas and New Year greetings, to which we desire to call the special attention of all lovers of the truly beautiful in Art. The cards, which are of cabinet size, bear unmistakable evidence of high manipulative skill, combined with a rare appreciation of the true principles of Art in arrangement both of form and of colour, and they present to the eye, without a single blemish, only that which is pure, and pleasing, and good. Roses, such as would inevitably carry off prizes at any rose-show in the kingdom, geraniums, fuchsias, jessamine, forget-me-not, with an endless variety of other flowers, interspersed with their own lovely foliage, and with ferns, form the subject of these groups, and are arranged with exquisite taste, and photographed with consummate skill. In each case they are coloured true to nature, and, in our judgment, form the most lovely cards ever devised for the Christmas or any other season. Two of the groups that are worthy of special note are baskets literally overflowing with floral treasures; and another—and this, to our mind, is one of the "gems" of the series—just shows the basket, filled with richly coloured flowers, gently and delicately poised on the top of the finger of a lady's hand, whose richly laced and frilled "cuff" forms a deliciously dreamy object in the upper part of the very tasteful picture. Another card bears a lovely wreath of myrtle blossom and leaves, tied with delicately coloured riband, and to some of the groups butterflies are added. The whole are, of course, photographed direct from nature, and are therefore infinitely preferable to any that could be produced by engraving or chromo. We spoke approvingly of Mr. and Mrs. Payne's productions last season, and we need therefore only add, that those now produced fully maintain the high character we then gave them. We congratulate the fair artist on the marked improvement she has effected in the arrangement of the very appropriate greetings that appear on each. The ribands and tablets that bore the "wishes" were in some instances eye-sores, but on those of the present season these are discarded, and the words rendered subservient to the general design. To our mind the "wish" should in all cases be subdued in intensity, and in no case be stronger than in the one to which we have alluded, bearing the lady's hand.

## THE COINAGE OF SCOTLAND.\*

THANKS are eminently due to Mr. Robertson, whose name as a numismatist ranks deservedly high, for the admirable manner in which he has acquitted himself of his task in the preparation of this recently issued and truly admirable "Hand-Book to the Coinage of Scotland." Giving a description of every variety of Scottish coins in gold from the time of David II., in 1329, to William II., in 1702; in silver from Alexander the First, in 1107, down to Queen Anne, in 1714; in billon from Robert the Third, in 1390, to James the Sixth, in 1593; and in copper from James the Third, in 1460, down to William the Second, in 1702; the work besides being the most comprehensive, becomes at once the most reliable and best arranged yet prepared on the subject. In each instance, particulars as to weight, fineness, variety, mint marks, etc., are given; and here and there engravings are added, which render identification less difficult. The main body of the work is preceded by the best and most historically valuable essay yet penned, on the art of, and the processes and implements used in, the process of coining, which, of itself, forms one of the most interesting of additions yet made to numismatic lore. As an Appendix, Mr. Robertson gives—and this is a matter of extreme value and importance—a list of the mottoes that appear on Scottish coins, with their translations; and also a list of the principal spellings of Scottish mint towns. The volume, bound in the famous Roxburgh style, is beautifully printed on excellent paper, with wide margins, and is got up in that style of faultless excellence that characterises so many of Messrs. Bell and Sons' publications. It is long since we saw a book so completely to our liking as this.

\* *A Hand-Book to the Coinage of Scotland.* By J. D. ROBERTSON. London: George Bell & Sons, York Street, Covent Garden. 1 vol. 4to., pp. 146, 1878. Illustrated.

## PLANT-LORE AND GARDEN-CRAFT OF SHAKESPEARE.\*

Some years ago, our good and highly-gifted friend, Charles Roach Smith—one of the best of antiquaries, most reliable and trustworthy of writers, and most enlightened and erudite of Shakesperian scholars—published a remarkably clever and well thought-out little work, on "The Rural Life of Shakespeare," as illustrated by his works, and in this he traced to some extent the intimate acquaintance of the "immortal bard" with gardening and other operations, and with the growth and culture of plants. In the course of his remarks on Shakespeare's Garden-lore, he says—"It is obvious the mind of the great writer must have been richly stored, almost to overflowing, with horticultural learning—a learning which could never have been acquired by books, but which must have resulted from close contemplation and deep reflection, the natural consequence of a settled attachment to one of the main pleasures of a country life." Impressed with the same estimate of this phase of the bard's character, the Rev. Mr. Ellacombe—the worthy son of the most gifted Campanologist of this or any age—has devoted his time and his abilities to the preparation of the handsome and truly interesting volume he has recently issued under the taking and comprehensive title of "The Plant-lore and Garden-craft of Shakespeare." The plan he has adopted—the only one that could be satisfactorily followed—has been to go carefully through the entire plays of Shakespeare, and note each plant, flower, or vegetable production therein alluded to. These he has arranged in alphabetical order—aconitum, acorn, almond, anemone, and so forth—and given full quotations from the master, of every instance in which each is named. These he follows by well digested, carefully written, and exceedingly interesting remarks on each plant or flower from contemporary writers, and by his own observations, in the way of identifying each in its Elizabethan name, with its modern appellation in our own day; and by notes on the history, cultivation, uses, and characteristics of each. The second part of the volume is devoted to the "Garden-craft of Shakespeare," and the third to "Gardeners," with an Appendix on "The Daisy; its history, poetry, and botany." The whole book is "excellent good, my masters," and one that deserves all praise. Mr. Ellacombe has shown himself a dear lover of flowers, and an adept in gardening operations, and he has brought to bear on this, his true labour of love, an intelligent appreciation of Shakespeare, a true love of nature, and a keen appreciation of the beautiful in poetry, in art, and in nature, that is very refreshing. His volume is one of the pleasantest we have for a long time seen, and we assure all who desire to procure it, that they have a rich treat in store in its perusal.

\* *The Plant-Lore and Garden-Craft of Shakespeare.* By the Rev. H. N. ELLACOMBE, M.A., Vicar of Bitton, Gloucestershire. Exeter: W. Pollard. 1 vol., 8vo., pp. 304. 1878.

## THE CONQUEROR AND HIS COMPANIONS.

Of this valuable and important historical and genealogical work, by our old friend J. R. Planché (Somerset Herald), although long issued, we have not till now had the opportunity of speaking; but though our notice has been long deferred, it is none the less earnest and emphatic in commendation. The work is one of the most erudite in learning, and yet most popular in style, that has ever been penned even by its gifted author, and cannot be even glanced at without acquiring valuable knowledge. Taking, as its title imports, the "Conqueror and his Companions" for his theme, Mr. Planché discourses in regular order on the lives, careers, achievements, and families of each one of the main followers of William of Normandy, in his successful invasion of this country. Thus among a hundred or more others, we have notices of the founders of most of our great families; the Ferrers, the Peverels, the Warrens, the Montgomeries, Beaumonts, and Toenis; the Mortimers, Giffards, and Mountfords; the Bigods, Bohuns, and Mandevilles; the Nevilles, Beauchamps, Deincourts, and Mowbrays, and a host of others, to each of which special attention has been paid, and every source where reliable information could be obtained, searched with indefatigable perseverance. Thus the book becomes a mine of genealogical wealth, and of historical treasure, and may be turned to with profit by every enquirer. True, Mr. Planché may here and there have fallen into his old habit of too wholesale an attempt to upset received statements, without having sufficient solid foundations for his objections; but these the intelligent reader and genuine antiquary will easily detect and rectify. The book is a valuable addition to historical literature, and as such we commend it. It gives us additional pleasure in thus calling attention to "The Conqueror and His Companions" to say, that the entire edition of the work—now a very limited number of copies—has passed into the hands of Mr. C. Herbert, of Aldersgate Street, and from him may be had at a very greatly reduced price (we believe about one-third). We recommend our friends to apply early to Mr. Herbert for copies for their libraries.

## PARISH REGISTERS OF MADRON, IN CORNWALL.\*

We have, from the commencement of the "RELIQUARY," now nearly twenty years back, down to the present time, devoted so much space to the consideration of, and the giving extracts from, Parish Registers, that we may well be pardoned for giving a more than usually cordial greeting to the volume before us, which treats upon the first book of those of the parish of Madron, in Cornwall. This book, through the care, the industry, and the labour of love of Mr. Millett, has been literally copied and printed in *extenso*, with an abundance of notes, and an exhaustive and highly valuable introduction. The "baptisms" range from 1592 (the earlier leaf or leaves being lost) to 1725; the "marriages" from 1577 to 1878; and the "burials" from 1577 to 1681; and some idea of the extent and importance of these entries may be gathered from the fact, that the bare indexing of names of persons and places occupies no less than forty quarto pages of three columns each. We have seen no work on the subject so well and so thoroughly done as this, and we accord unqualified praise to its learned and indefatigable compiler for the way in which he has acquitted himself of his task. The book is of immense value for local purposes, and as a work of reference on genealogical† and topographical matters is simply invaluable. In the appendix are extracts from the registers of various other parishes of the baptisms, marriages, and burials of persons connected with Madron at a corresponding period; the monumental inscriptions in Madron church; a list of the incumbents of the parish; transcripts of ancient documents relating to Madron; and many very interesting notes on names, etc. Altogether, this is decidedly the most satisfactory of all books on parish registers we have yet seen, and it ought to be in the hands of every genealogist and antiquary. It is illustrated with admirable photographs. We trust the well-deserved labours of Mr. Millett will meet a due reward both in and out of Cornwall.

While on the subject of Parish Registers, we have pleasure in calling attention to a little pamphlet on "The Monmouth Parish Registers," sent to us by Mr. Waugh of that town. It is a valuable little work, full of curious information, and of intense interest, and we are much pleased with its contents.

\* *The First Book of the Parish Registers of Madron, in Cornwall.* By GEORGE BOWN MILLETT. FERNACE: Beare & Son. 4to. 1877. pp. 140.

† In a review of this book which we have lately read, the writer has not shown his genealogical knowledge to be very acute, for he says, "among those found in 1644 is Alice, daughter of Sir Thomas Fanshawe; the latter is best known as the husband of the memoir writer, who, in such piteous style, describes her voyage to Sicily with the Prince of Wales and his followers"—the truth being that the husband of that lady was not Sir Thomas, but Sir Richard, Fanshawe, Bart., ambassador to the court of Spain, etc., etc.

## ENNISKILLEN LONG AGO.\*

THIS is one of the most pleasing, well written, important, and acceptable additions to Irish topographical literature that has for a long time been made. Written by the Rev. Canon Bradshaw, who has in its preparation proved himself a worthy, reliable, and eminently industrious historian, it contains a vast mass of important and well condensed information on every point of interest connected with the parish of "Inishkeene, in Lacu Ernensis," now called Enniskillen. First, we have an excellent chapter on "Enniskillen town;" next, a disquisition on "the name of the town;" and so on through the "settled ministry for the parish," the old and the modern parish churches, "gifts and offerings of the pious dead," monuments and tablets in the church and churchyard, and the parish registers. It is precisely the kind of book we should delight in seeing prepared upon every parish throughout the length and breadth of the land, and is one that every clergyman may take as a model for his work. We regret that our want of space compels us to withdraw a longer notice, but we cannot let the opportunity pass of emphatically expressing our approval of Mr. Bradshaw's volume. We say to each clergyman, "go and do likewise" for your own parish.

\* Dublin: George Hubert, 117, Grafton Street. Enniskillen: W. Trimble, East Bridge Street, 1878.

## OUR WOODLAND TREES.\*

FRANCIS GEORGE HEATH, whose "Fern World," and "Fern Paradise," have made him "a name and a fame" that will be long enduring, has, in the charming volume before us, presented to his readers the very nicest, most choice, most interesting, and most thoughtfully instructive series of essays on trees, their characteristics, history, and teachings, yet produced; and we have no hesitation in pronouncing it to be one of the most valuable additions to the library that has for a long time been made. The first part of the volume is devoted to "the Life of a Tree"—its germ, early growth, structure, development, perfection, and beauty; and the second to "Woodland Rambles" in "the New Forest," "at Lyndhurst," "through glade and covert," "where a Norman fell," "by twilight," "on the uplands," "into the greenwood shade," "along the streamside," "from Brockenhurst to Lyndhurst," "when the green leaves quiver," "through a green ride," and "at midnight;" and the third to "Trees at Home," under the several comprehensive headings of "a study of Young Limes," "a plea for Trees in Towns," "Sylvan Streets," "London Trees," and "more Trees in our Gardens." Each of these chapters is written in a pleasant, readable, and highly interesting style, and the information imparted is interspersed with hints worth taking, and with beautiful thoughts worth remembering. The fourth part is devoted first to technical descriptions of all the known "Woodland Trees" of our country. This part is illustrated with a number of coloured plates of leaves, of exquisite delicacy of detail in outline, and of far more general accuracy in detail than any others we have seen. In addition to these, the volume is enriched by a number of wood engravings, of scenes in the New Forest, and of other scenes of loveliness from drawings by Birket Foster, G. M. Wimperis, C. Macquoid, Harrison Weir, and T. H. Hill; these are of marvellous loveliness and add, worthily, to the interest and beauty of Mr. Heath's charming volume. As a gift book for the present, or for any other season, it would be difficult indeed to find a better, a more generally acceptable, or more useful one than this.

\* *Our Woodland Trees*. By FRANCIS GEORGE HEATH. London: Sampson Low, Manton, Searle, and Rivington. 1 vol. 8vo., 1878, pp. 572. Illustrated.

## PYRAMID FACTS AND FANCIES.\*

MR. BONWICK has done the best of service to the cause of archæology, by the preparation of the admirable *resumé* of all that is known regarding the history, construction, purpose, and teaching, of the Pyramids of Egypt, and of other Egyptian works. Pretty conversant as we are with most that has been written on the subject, we can safely aver that none has yet given us so much general satisfaction as has this small but eminently exhaustive volume. The amount of information brought together is immense, and on its condensation and arrangement Mr. Bonwick has brought to bear a clear head, and an amount of reasoning power, that gives his work a high value, while his opinions, expressed in anything but an assuming manner, are sound and reliable. We perceive, with much pleasure, that he has in preparation another work—on the religion and learning of the ancient Egyptians—as a sequel to the present one. We shall look anxiously for this volume, and on its appearance, again take the opportunity to call attention to *Pyramid Facts and Fancies*.

\* *Pyramid Facts and Fancies*. By JAMES BONWICK, F.R.G.S. 1 vol. sm. 8vo. pp. 224. London: C. Kegan, Paul, and Co., 1 Paternoster Square, 1877.

## THE HUNDRED OF LAUNDITCH.\*

THE second part (a quarto volume of 500 pages), of Mr. Carthew's truly valuable and faultless "History of the Hundred of Launditch," has just been issued, and fully justifies the opinion we expressed of its predecessor—or, if possible, deserves even higher encomiums than those we formerly passed on the work. The first part, to which we have already referred, was devoted to the "Tenants in chief," and "Mesne Tenants and Sub-Tenants," while the present one contains the "Parochial and Ecclesiastical History" of the various places (some fifty parishes in number), comprised in the Fitzalan, Bigod, Richmond, Wirmegay, Bishops of Norwich and Ely, Montfort and Baynard Fiefs; the Duchy of Lancaster; Tonys Fee, Honor of Clare, Castleacre, Wendling, etc. The mass of information collected together under each of these fifty parishes, gathered from every available source, and arranged in a masterly manner, is vast, and of extreme importance, while the descriptions of the churches, and other places are full of interest, and bear evidence of being scrupulously accurate in every particular. As might be expected in a work of this kind, special attention has been wisely given, by its author, to the important discovery at North Elmham, more than a century ago, of the well-known and perfectly unique inscribed cinerary urn. This urn, doubtless of Anglo-Saxon make, and yet bearing an incised inscription in Roman form, is an excellent example of East-Anglian pottery; and its discovery, with the inscription, "D M LAELIAE RVFINAE VIXIT A XIII M III D VI" ("To the gods of the shades. To Lælia Rufina. She lived thirteen years three months and six days") proves incontestably that the Roman population remained in the island after the withdrawal of Roman power, and mixed with the Anglo-Saxon conquerors; that they continued to retain, for some time at least, their old manners and language, and even their paganism and burial ceremonies, for this is the purely Roman form of sepulchral inscriptions; and that, with their own ceremonies, they buried in the common cemetery of the new Anglo-Saxon possessors of the land—for this important and unique urn was found in an Anglo-Saxon burial ground. An engraving of this urn (from



Col. Ant.) accompanies Mr. Carthew's notice. Our woodcut of it is from Jewitt's "Grave Mounds and their Contents," and "Ceramic Art in Great Britain," and we are glad Mr. Carthew's excellent volume has given us the opportunity of here introducing it in our pages. We shall look anxiously for the remaining part or parts of the Hundred of Launditch with pleasurable anxiety; and cordially commend the book to all lovers of high class, reliable, and well compiled topographical works; it will take its stand with the very best of our county histories, and serve as a model for others to follow.

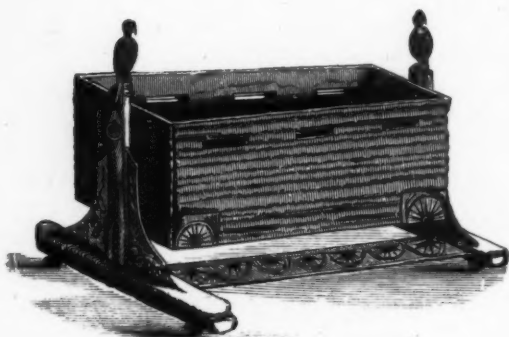
\* *The Hundred of Launditch.* By G. A. CARTHEW F.S.A. Norwich: Miller and Leavins.

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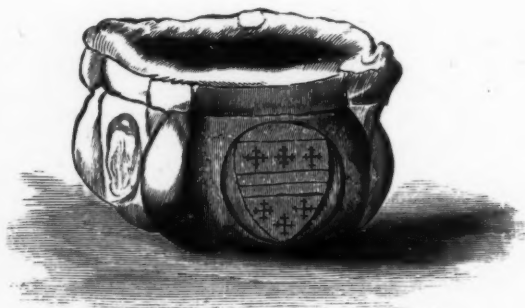
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CRADLE USED FOR KING HENRY V.



STOUP WITH ARMORIAL BEARINGS.

## HANDBOOK TO MONMOUTH.\*

IN our last, we had pleasure in calling attention to an admirable Guide to Tintern Abbey, issued by Mr. Waugh, of Monmouth; and we now supplement our remarks by noticing a Guide to Monmouth by the same able and talented publisher. The literary portion of this most interesting little book is of a high standard of excellence—far, very far, beyond what is usual in guide books—while the printing and “getting up” are faultless, and the illustrations, many in number, all that could be desired. The historical account of Monmouth is well written, and presents in a compact form a *resumé* of every important event connected with it, and the notices of local antiquities evidence much careful research and painstaking enquiry. One of these more than usually interesting objects is, of course, the well-known cradle in which King Henry the Fifth is said to have been nursed at Monmouth, but which, unfortunately, is now not there preserved. The cradle, according to the description here given, is 3 ft. 2 in. long, 1 ft. 8 in. wide at the head, 1 ft. 5½ in. wide at the foot, and 1 ft. 5 in. deep. It is made of oak, 1½ in. thick, and the pillars are 2 ft. 10 in. from the ground to the top of the birds. “The body of the cradle, which is wider at one end than the other, is suspended by staples and a ring at each end, from two pillars joined by frame-work; a carved bird perches at the top of each, with foliage at the feet; it has six long holes at the upper edge for the rockers (three on each side), and holes at the bottom for cordage to pass through, which formerly was for supporting a rush mattress, upon which beds of the best fashion in this country were used to be laid.” This valuable and interesting historical relic, an engraving of which is given on Plate XVII., is traditionally said to have passed to a person named Ball, “rocker to the prince,” as a perquisite of his office or as a gift, and to have remained for several generations in the family as an heirloom, until given to a Mr. Whitehead, of Hornbrook, French-hay, near Bristol. After other vicissitudes, the cradle came into the hands of its present possessor, the Rev. G. W. Brackenridge, of Clevedon. It has been on more than one occasion engraved, and forms the subject of a plate in the “Anastatic Drawing Society’s” volume † for 1877. It is much to be regretted that this not only local but national relic is not permanently deposited in the town with whose history it is so intimately connected, and we would venture to appeal to its liberal-minded owner, to present it to the town under proper stipulations for its careful and permanent keeping. By so doing he would earn the thanks not of the locality only, but of antiquaries and historians everywhere, and would feel that he had done a liberal, a graceful, and a praiseworthy act.

Another interesting relic described by Mr. Waugh, is the “stoup” (suggested by Mr. Octavius Morgan to be simply “a mortar belonging to the castle kitchen, and employed for no nobler purpose than to pound mustard”) found on the ground on the east side of Monmouth Castle. It bears on each of its four sides a shield, more or less defaced with age. The bearings are, according to Mr. Waugh, a fess between six cross-crosslets, for Beauchamp; a chevron between three roses; a chevron between six or nine cross-crosslets; and a saltire defaced. It is here, through the courtesy of Mr. Waugh, engraved on Plate XVII.

Passing on from the historical to the descriptive portion of the work, we find careful descriptions of all the notable buildings and objects of interest in the town and neighbourhood, including the famous British Camp, King Arthur’s Cave, Symonds’ Yat, Raglan Castle, and a host of other places. We strongly recommend this excellent little book to our readers. It deserves all the praise we can give it.

\* Monmouth: R. Waugh, Church Street.

DE LA RUE’S DIARIES AND CALENDARS (De La Rue & Co., Bunhill Row) are without exception the most exquisite of all typographical gems, and the most elegant of all gift books, no matter by whom originated. It would be impossible to conceive any better, either in arrangement, in amount of information given, or in “getting-up;” they are *simply perfect*. The size B, although of a somewhat smaller and more compact size than the ordinary ladies’ pocket books, contains far more information than can possibly be found in them, and of a far more reliable and trustworthy character. Bound in “limp” leather, richly gilt (or simply in plain but very choice quality of leather), lined with satin, fitted with satin-lined pockets, and with elegant little ivory ever-pointed pencil, it is one of the most elegant, useful, and acceptable of gifts. The diaries and calendars are also made by this renowned firm of all conceivable sizes and forms, but no matter of what size or at what price, they are all characterised by that peculiar beauty of typography, and that high style of finish, that so eminently characterise their productions. Their illuminated calendars, whether with or without rotary or movable days, are admirable in design, rich in colouring, and perfect in printing and “getting-up.” We cordially and strongly recommend De La Rue’s as *THE best* to be had anywhere.

† 4to., Edited by Llewellynn Jewitt, F.S.A.

## BIRTHDAY AND INQUISITORIAL BOOKS.

"THE COMIC BIRTHDAY BOOK;" "SHAKESPEARE BIRTHDAY BOOK;" "THE POETICAL BIRTHDAY BOOK;" "THE SOUL'S INQUIRIES ANSWERED" (London: Hatchards, Piccadilly).—These four delightful and elegant little volumes take rank among the very best of the now very fashionable "Birthday Books," which have become almost an essential of every home. The first of these four elegancies is, perhaps, somewhat unfortunately named "Comic," and thus may deter some people, by name alone, from choosing it. It is simply a selection, well and judiciously made, of piquant poetical extracts from various celebrated authors, but has not the remotest right to the title of "Comic," in the ordinary acceptance of the term. This pretty little, clever, and very attractive volume (arranged on the usual plan of all birthday books) is compiled by Mr. W. F. March Phillipps, and is just the thing for a Christmas gift. "The Shakespeare Birthday Book" (edited by Mary F. P. Dunbar, and dedicated by special permission to Her Royal Highness the Duchess of Teck) is one of the cleverest in selection, and best in arrangement, of all the Shakesperian autograph books yet issued. To each date throughout the year—and there are on each page—two or more very apt and clever quotations are given; it is a charming little book. "The Poetical Birthday Book," edited by the Countess of Portsmouth, and dedicated by her to her daughter, Lady Gaskell, is faultless in its arrangement, elegant in its style, and admirable in its choice of extracts. Its noble authoress has proved herself to be well read, thoroughly conversant with the works of our best poets, and to be imbued with a mind that can appreciate their beauties, and a hand that is not afraid to work in arranging those beauties for the pleasure of others. Her charming poetical autograph book is sure to be an universal favourite in all polite circles. "The Soul's Inquiries Answered in the Words of Scripture," edited by G. Washington Moon, is a Year-book of Scripture texts, with spaces as usual for autographs for birthdays throughout the year. We know of no birthday, or memory book, that can compare with it in excellency of plan and purity of feeling. None could be more appropriate for a gift-book; none more suitable as a treasury for the autographs of loved friends, and none more soul-elevating in its tendencies. Too much praise cannot be given to Messrs. Hatchard for the elegant and faultless manner in which these various little books are got up.

THE GEORGE ELIOT BIRTHDAY BOOK (London and Edinburgh: W. Blackwood and Sons), both in selection and arrangement of extracts, in beauty of typography, in excellent quality of paper, and in elegance of binding, is decidedly one of the most attractive and pleasing of any yet issued. To lovers of George Eliot, this little book will be a boon indeed, and to all will be acceptable. It is to our minds the best yet produced, and we cordially commend it to our fair friends. It forms one of the nicest and most complete of gift books.

THE LONGFELLOW BIRTHDAY BOOK (London: G. Routledge and Sons, Broadway, Ludgate Hill), edited by Cecilia M. Dixon, is embellished with an admirable photographic portrait of the poet, which adds much to the beauty and value of the volume. The daily extracts are well chosen and judiciously applied, and altogether this is a more than usually acceptable and attractive gift book. We are much pleased with it.

"THE WEDDING RING" (London: James Nisbet and Co., 21, Berners Street).—Of a kin with the now very popular and almost universally used "Birthday Albums," which one finds in the boudoir or drawing-room of every "home of taste," is the charming little book before us—"The Wedding Ring"—whose mission is to receive the autographs of married friends, written in spaces appropriated to the very day, whenever that is, on which the "Wedding Ring" was used to consecrate their loving union. The book is, page by page, divided into compartments by floral ornaments for the signatures—one division for each day of the year—and to each, on the opposite page, is given some appropriate and well selected quotation from our best poets. Edited by Mr. C. H. Parish, himself a poet of no mean order, the little volume, printed in delicate colours and with great care, and published in elegant binding by Messrs. Nisbet and Co., the "Wedding Ring" forms a very attractive little gift book, and one that is sure to be appreciated by all.

THE QUERIST'S ALBUM (Glasgow: David Bryce and Son, 1878).—The *Querist's Album* is certainly the *queerest* of the season, but one that is eminently original and pleasing, and likely to become popular. The idea is a new one for a printed album, but has long been in vogue in private circles in manuscript. It consists of a number of queries (thirty-six consecutive ones to each person) of likes, dislikes, opinions, and characteristics, and to each is attached space for written replies. It becomes, therefore, in reality, a book of written confessions, that will be treasurable to its possessor and amusing to friend. As a companion to the now fashionable "Birthday Books," the "Querist's Album" is beyond praise. We recommend our fair friends not to let the season pass over without adding this elegant, indeed charming, little book, to their literary stores.

## ILLUMINATED GREETING CARDS.

THE QUEEN'S PRINTERS, MESSRS. EYRE AND SPOTTISWOODE (London: 49, Fleet Street), have entered the field this year as producers of Christmas, New Year, and other greeting cards, texts, and other elegancies, and have certainly at the outset taken the lead of most, if not all, of their competitors. With such admirable success have their first efforts been attended, that they have surely nothing further to achieve, and the only wonder is, that with such a thoroughly accomplished Art-director as Mr. W. G. Wallis; with such a staff of clever and gifted artists as they have succeeded in getting around them; with such unrivalled appliances as they possess for ensuring the perfect printing and production of the cards, and with an unlimited capital at their command, and a connection far and wide throughout the kingdom, they have not before turned their attention to this now important and essential branch of decorative printing. One of the choicest of the series of oblong cards is that which bears on each a beautiful miniature portrait of some celebrated poet, forming a part of the exquisitely beautiful illuminated initial letter of a quotation from his writings, with accompanying groupings of appropriate flowers, drawn with a nicety and finish we have seldom seen equalled, never surpassed. The same remark will fully apply to another packet of half-a-dozen Shaksperian gems, each of which in like manner bears the portrait, initial letter, and floral groupings. Of the same size and form is another charming series of equally good floral designs accompanying the "Proverbs of Solomon," "Waking Thoughts from Holy Writ," and "Comfortable Words from Holy Writ;" the first series richly and elaborately illuminated in the finest style of the highest phase of mediæval art, and the latter bordered with the most lovely of flowers, call for special note; and so do two other series of Christmas greetings, the one in sacred, the other in festive verse. Another packet of choice cards—and which will be liked by all Christians, contains half-a-dozen well drawn crosses, with floral emblems and appropriate texts. Another series (111) on which, on a delicately toned ground, single sprays of flowers are drawn, with a richness of colour and a fidelity to nature far beyond others, deserves special mention for artistic treatment; the flowers—so admirably drawn and shaded are they—seem (especially a pelargonium) literally to stand out from the card, as though cut from the plant and thrown loosely on the surface. Passing on from floral to figure subjects for cards, special attention is due to a series of six masterly-drawn social groupings (163); they are of a far higher, more refined, and *recherché* character than is usual, and deserve much praise. Besides these, Messrs. Eyre and Spottiswoode have issued some large text cards, 21 inches by 8, and 9 inches by 6½, which are beyond all praise. These we cordially recommend for framing, for the room or the school. They are simply faultless in drawing and colouring of the floral borders; rich and sumptuous in the gilding; clear and accurate in the lettering; and perfect in "register" and printing. We repeat that no selection of cards has given us greater satisfaction and pleasure than these issued by the Queen's Printers; and they will indeed be clever people who outstrip them in the race for excellence.

MR. STEVENS' CHRISTMAS CARDS (Stevengraph Works, Coventry) are, as usual, all that can be desired in variety of style, beauty of execution, and originality of design. In many of these he has a great advantage over his competitors, because he can, and does, add to the beauty, the value, and the art-excellence of his sachets, cards, etc., his own wondrously beautiful woven silk devices, verses, and greetings. This year a series of exquisitely-beautiful embossed floral designs, in natural colours, are particularly pleasing. To our liking are a series of four Japanese designs, the ground of that dreamy grey or brown so characteristic of that strange but gifted people, with silver tablets, and the pattern in gold, silver, and colour, raised above the surface. They are among the most successful reproductions of Japanese art that have been brought before us, and they present another link in the already long chain of evidence that exists of the good taste, the skill, and the energy of Mr. Stevens.

MESSRS. LYTTS, SONS, & CO. (33, King William Street, London) have this year, for the first time, for such a purpose, utilised real flowers, grasses, and ferns, for greeting cards, and with such good effect that we trust their venture will be such a success as to entirely satisfy them that in their catering for the higher class of the public, they have struck a vein that will be pleasant and profitable working to themselves. The idea is charming, and is carried out with taste and feeling that do infinite credit to the producers. Ferns, flowers, leaves, and grasses, carefully dried, and with their colours preserved in all their original freshness and beauty are, in the specimens that have been submitted to us, arranged in bouquets, wreaths, and miniature baskets, on appropriate cards, and enclosed in ornamental boxes for transmission. They are exquisitely designed, and are of all that have been produced the most original in conception, elegant in appearance, tasteful in arrangement, and, appropriate for gifts. We cordially commend them to all people of taste.

Messrs. MARCUS WARD & Co., of the Royal Ulster Works, Belfast, as a matter of right, universally accorded to them, take place in the front rank of producers of those charming trifles which have now grown to be an essential, not only of every household, but of every person, man, woman, or child, in those households; and this year's designs fully sustain the pre-eminence of the firm. Among the almost endless novelties of the present season, are a number on which birds of "plumage rich and rare" form the main feature, and these are always favourites with people of taste. Some of these, especially those with a nightingale with beautiful moonlight scene; robin, with sprays of snow-begirt holly; birds and nests, with oak and mistletoe, on a matt gold ground, and half a score others, are beyond praise both for beauty and originality of design, rich and effective arrangement of colours, and beauty of printing. Flowers and fruit, in endless and charming variety, of course form the main features of design of a large number of cards; and we have no hesitation in saying that in these Messrs. Marcus Ward & Co. fully sustain their high reputation for careful drawing, natural colouring, artistic arrangement, and faultless precision of workmanship. We cannot particularise patterns where all are so good, but we cannot refrain from saying, that the one on which toadstools and lichens form the design, will bear comparison with any yet produced by any house. A special word of praise—and that an emphatic one—must also be given to two exquisite designs, of large size, by Mr. H. C. Angell. The bird among the rich azalea blossoms of the one, and the flowers, the bowl, and the enamelled beaker, of the other, are marvels of art, and far beyond what one generally sees on productions of this kind. The Juvenile series embrace many pleasing conceptions and pretty ideas, all faultlessly executed, as are those on which the Cross forms a conspicuous feature. We only notice in this year's selection, two grotesques, or "funny" designs: the "Sirloin-profiled," and the "Pudding-headed" suitors—but these are well executed, and good of their kind. As usual the floral designs, whether diptych or triptych formed, are far in advance of those of other houses, both for their rich and varied designs, and for the excellence of joints and other details of manufacture. We have seen none to compare with them. We again, with confidence, recommend Messrs. Marcus Ward & Co.'s cards to our readers, and advise them to ask at their stationers specially for theirs. The variety is great, and the quality of each and all faultlessly good.

MR. SULMAN'S GREETING CARDS (63, Milton Street).—As in other years, so in the present season, Mr. Sulman takes place in the first rank as a *producer* of elegant novelties in these essentials of every home and every person. His designs are *simply* endless in variety, pure and faultless in taste, and printed with a precision, a clearness, and a beauty that is vastly pleasing to the eye. It would be impossible to enumerate even a tithe of the new designs which the world this year owes to the skill and the inventive genius of Mr. Sulman and his staff of artists, but we cannot let the opportunity pass of cordially commending a series of cards of large size (6 by 4½ inches) on which the kingfisher, the robin, the wren, the goldfinch, and other birds are exquisitely drawn of about life size, with foliage and flowers and distant landscape. These are perfect pictures and worthy of preserving in frames, or choice art albums. Another series of birds, on solid matt gold grounds, are also remarkably good; as are also a series bearing well-drawn heads of dogs amongst rocks, and flowers, and foliage; these are spirited and good. In floral groupings, Mr. Sulman stands pre-eminent, and his hundreds of new designs are all that could be desired; he has catered in such a liberal manner that every variety of taste cannot but be suited. Among these are new arrangement of groups, in lozenge-formed tablets, and a series of large-size cards, whereon the nasturtium, the clematis, the lilac, and the chrysanthemum are drawn with botanical accuracy and pure artistic taste. Another pleasing and high-class series are of Grecian design, and, as are also those on which children are represented, are marvels of excellence. Of shipping, too, we have some quite new ideas in the way of design, and these are very acceptable additions to the collection. Mr. Sulman's cards ought, by the thousand, to be on every bookseller's counter; they are general favourites.

MR. BERNHARD OILENDORF (53, Jewin Street, London), has submitted to us a selection, few in number, but excellent in quality, of his "Christmas, New Year, Birthday, and Love Cards," for the present and coming season. Their style is varied, but they are all equally good. We are particularly struck with two on which birds in gorgeous, yet natural plumage, are depicted in high relief, and with purely artistic arrangement of spray and blossom. One of these, on a remarkably even matt gold ground, is particularly rich in effect. These cards are produced by Mr. Oilendorf in the highest style of chromo-lithography, and afterwards, with specially prepared dies, embossed in the most careful manner. Others have exquisite wreaths of flowers—forget-me-nots, pansies, lilies of the valley, *cum multis aliis*, coloured and embossed in the same effective manner. Others, of oblong form, with floral decorations, are among the best examples we have seen. Mr. Oilendorf, we believe, is a very large manufacturer of these exquisite trifles for wholesale houses; and assuredly if the rest of his productions equal the few we have seen he takes rank among the best.

MESSRS. C. GOODALL & SONS (Camden Works, London) have this year, if that were possible, outdone even their own former efforts in the production of elegant novelties for the season. The variety and excellence of their Christmas and New Year's Greeting Cards is greater than in any previous year; and, certainly, in beauty of design, harmonious arrangement of colour, and admirable precision of workmanship, they are faultless. The floral designs, of which there are many, are among the most pleasing, while the juvenile series—that in which "Little Bo-Peep," "Jack Horner," "Little Boy Blue," and other nursery favourites, form the prominent feature, and those in which the juvenile page and handmaiden appear on tablets on matt gold ground, are far superior to any we have yet seen. The "Angel of Life," and the "Bright Seraphim," are much to our liking, as are the birds in oval tablets; more especially the one in which the lark soaring high above the blue landscape is rising to the gloriously portrayed sky above. Another pleasing, and quite novel series, consists in lovely views on the lochs and rivers of Scotland (all named), with a lovely botanically depicted plant, native of the locality—*silene acaulis*, *gentiana sivalis*, and so on—in the foreground; these are not only a new, but an admirable and well thought-out addition to the now almost endless variety of cards this and other seasons have called forth. As might be expected, there are also a marvellously clever series of "grotesques," while those in which fairy children form the main attraction, are startlingly original and pleasing in conception and in execution. Going out of the beaten track, Messrs. Goodall have this year produced a couple of oblong friezes or plaques, the designs of which are feasting and revelling in "the good old time," the figures in Mediæval costume, richly illuminated in brilliant colours, on a solid black ground in a gold border. Two other oblong cards bear lovely pictures of humming birds, foliage, and nests, and are among the best of the season: while yet another—in which Titmice are beautifully drawn, "is voiced" by the addition of a simple but effective patented mechanical contrivance, which, on pressure, emits a pleasant sound. Messrs. Goodall stand high as manufacturers, and no firm show either better taste or more careful workmanship than they do.

MESSRS. DE LA RUE & Co.'s CHRISTMAS AND NEW YEAR'S CARDS, always characterized by purity and excellence of design, and faultless workmanship, are this year rendered more than ever attractive by the introduction of many novelties both in shape and conception. Among the more striking of these are several series of triangular cards, which cannot but commend themselves to every one. One of these triangular series, bears well-drawn "Japanese birds," and another "Chinese fruits," in gold and silver on black grounds; another, a clever set of designs of "Imps in the Laboratory;" and another, a clever set of "Clowns" in their most approved attitudes; these are all carefully printed in chromo-lithography, and form some of the most attractive cards we have ever seen. Other new series for this season are some juvenile designs on grained paper, that are very pleasing. Others are clever copies of spirited water-colour drawings of the Indian "Adjutant" bird, "as seen under comical aspects," and "Animal Drolleries," that are quaint and amusing beyond description. Others, again, are "Antique (or rather Mediæval) Drolleries," and "Christmas Triumphant;" while others, again, bear clever pictures of Japanese women, worthy, in drawing, of any native artist. One of the most charming of all, however, is the series of pictures of "Wintry Weather," the snow of which is of pure country whiteness, and the cold slatiness of sky and water more artistically managed than any we have ever seen, while the figures introduced into each are exquisitely beautiful in drawing, and give a life and vitality to the scene that is beyond expressing in words. De la Rue's cards are, indeed, *faultless*, and surely no more need be said to induce our readers to ask for them at their stationers.

MR. J. E. HAWKINS, of 35, Baker Street, and 12, Paternoster Square, forwards four pleasing and good series of New Year's Cards, which he has specially prepared for the coming season. Each of these series forms a packet of twelve carefully-printed chromo-lithographic cards, eminently suitable for Sunday Schools as well as general gifts. One series, beautifully printed in silver and pale blue, though cold-looking, are remarkably neat, and bear short and appropriate hymns. Another series bears appropriate verses, and another well selected texts; while another, entitled "Good Wishes for the New Year," presents those best of all good wishes, that are founded on faith and on love for the Saviour. The whole of the cards submitted to us by Mr. Hawkins are of a purely religious character, and of a healthy tone, that gives them a higher value than most. They are such as ought to be sown broadcast through every homestead, and wherever sent are, like good seed sown in good ground, sure to produce beneficial and healthful results.

THE QUEEN ALMANACK for 1878 (Queen Office, Strand), as usual, is one of the most elegant, useful, best arranged, and most generally acceptable of all calendars. No lady, from the "Queen" downwards, ought to be without it.



MR. ARTHUR ACKERMANN, of Regent Street, has produced, and imported, this year a large number of original and beautiful designs, in many of which he has branched out into a totally different style from any that have preceded them. Many of the most striking designs are the production of Messrs. Prang and Co., of Boston, U.S., whose agent for this kingdom is Mr. Ackermann; some of these are of large size, the main feature of the design being exquisitely coloured flowers, arranged with ribbons and appropriate wishes or verses. The delicate celadon ground of these gives them a purity of finish we have seldom seen equalled. Other floral designs on ivory ground, on the now fashionable rounded cornered cards, with gilded edges, are very charming. Another delightful and novel design is in form of an open book, with illuminated verses, in admirably drawn wicker or basket-work cover. A juvenile series—"Christmas Pastimes," by Miss Manning—are among the prettiest of all juvenile series of the season; the "pastimes" being snowballing, kissing under the mistletoe, and eating Christmas pudding! The dogs and cats exhibited on another pair are such as would inevitably carry off prizes at any cat or dog show, and are worthy of a prize as pictorial successes. Two admirable designs—admirable both in drawing, in execution, and above all, in the excellent lessons they inculcate—are "Lessons of Charity," from designs, eminent for their purity, by Miss Pocock; these we cannot but very cordially commend. To the Americans, it will be recollected, we were a few seasons ago indebted for the idea of solid black backgrounds to the designs of greeting cards; *this* year they have substituted for this a rich full red, with a pleasing and gorgeous effect; some of these are of large oblong size, requiring an "official" envelope to hold them, and are very attractive. Of "folded" cards, which are always among the most "taking" of designs for many people, are the "Seasons," "The Story of our Lives, in four chapters," and the "Telephone"—the last, the most delightfully amusing series of designs yet submitted to us.

"Fairyland Cards," a series of half-a-dozen designs, by Miss E. G. Thomson, and issued by Mr. Ackermann, are exquisitely drawn, very refined in feeling, delicious in colouring, and rich beyond compare in the massiveness of the matt gold ground; they are faultlessly beautiful, the one especially where the tiny fairy-boy is frightened by a couple of humble bees while seated on a spray of honeysuckle, being drawn with admirable piquancy and beauty. We have reserved to the last, however, a word or two upon an entirely new style of greeting card just introduced by Mr. Ackermann. This consists of a series of the most elegant designs, in "Monogram" style, with gilt edges. These are *new*, and are more to our taste, and we recommend our readers who desire to have real works of art to send this Christmas to their friends, to send to Mr. Ackermann for a supply of these lovely "Illuminated Relief Cards."

MR. RIMMEL'S DELICIOUS NOVELTIES.—If, in the winter, "when frosts abound," and London fogs and country snows are the order of the day, and night too! anything that can make "the dark days before Christmas" pleasant, and reconcile us to the dulness and murkiness of the season, it is surely the going through such a selection of Mr. Rimmel's delicious productions as he has this year, with his usual cleverness and forethought, prepared for the enjoyment of his thousands of friends all the world over. Summer has gone, but by his magic skill the delicious scents of all its choicest flowers are preserved and concentrated into charming bottles and bouquets for the delectation of all; Autumn has passed away, but her fruits—her apples, grapes, plums, peaches, and nectarines—are so closely imitated, that nature is outdone, and are made the receptacles for dainty bottles or for delicate sweetmeats; Winter is here, and her lobsters and other accompaniments are equally well modelled and copied for the same pleasant purpose; and the coming of Spring, as a bright and delicious time in store for us, is brought to mind by a multiplicity of buds and blooms that bring peace to the heart and to the mind. Verily, Mr. Rimmel is not one of the "Genii of the Seasons," but the Genius of *all* the Seasons, and to him thanks are due for so exercising his powers that he delights all his votaries far and near. Among the attractive and eminently *useful* articles brought to our notice this year—besides those we have just hinted at—are elegantly formed and substantial sized bottles of Eau-de-Cologne, and of his matchless toilet vinegar; the new and exquisitely-scented toilet water; and of his famed Aquadentine, the very best of all preparations for the mouth and teeth; these form the most delightful and acceptable of presents, and such as are sure to be fully appreciated by all to whom they are offered. Then, again, as gifts, what *could* be better or more pleasing than his boxes of scents—the boxes elegantly formed and filled with one, two, or three bottles of the choicest essences of the rarest of flowers? or his boxes of scented toilet soaps? or his glasses and pots of Parisian Cream—a choice pomade scented with magnolia? or his glycerine cold cream! Beyond all others in purity of material employed, in scrupulous nicety of manufacture, and in elegance of form and manner of make, Mr. Rimmel's productions this year will bear comparison with any that have preceded them. Year by year his inventive powers achieve fresh successes, and year by year he adds to his name as a caterer, *par excellence*, of "odorous compounds." Need we say to our readers that they cannot do better than send to Mr. Rimmel, at 96, Strand, for a selection of his present season's novelties for Christmas and the New Year.



## GLOSSARY OF BIOLOGICAL, ANATOMICAL, ETC., TERMS.\*

THIS handy little volume, by Mr. T. Dunman, is one of those useful books that finds a place by the elbow, so as to be ready for constant use and reference. Devoted to the explanation of biological, anatomical, and physiological terms, it supplies a want that has long been felt, and will be of immense value, not to scientific men alone, but to all people of intelligence. The explanations are, as a rule, remarkably clear, brief, and good, and the derivations more than ordinarily accurate; while even the pronunciation is in most cases correctly accented. The little volume, which contains well thought-out explanations of probably some three thousand terms, has been a work of great labour, and reflects the highest credit on its accomplished author. We strongly commend Mr. Dunman's glossary, and assure our readers they will find it one of the most useful, reliable, handy, and in every way valuable books of reference.

\* *A Glossary of Biological, Anatomical, and Physiological Terms.* By THOMAS DUNMAN. London: Griffith & Farran, St. Paul's Churchyard.

"THE RIGHT HON. WM. EWART GLADSTONE, FROM JUDY'S POINT OF VIEW."—(London: *Judy* Office, 73, Fleet Street) is a 4to. volume of rare merit, and one of the best and cheapest half-crown's worth we have seen. The book is simply a collection of a number of the clever cartoons that during the past ten years have regularly appeared in the pages of *Judy*, so far as they illustrate the public actions and career of the ex-premier. Many of the cartoons are marvellously clever; indeed, far cleverer than most of *Punch's* pictures—and give a capital insight into the political events of the last decade. The volume is the best possible pictorial answer that could be given to *Punch's* collection on the other side in politics. "*Judy's* point of view" is the point chosen by numbers of deep-thinking people, and this present volume will be hailed with satisfaction by them, and also, we opine, by many who look at things from the other side of the hedge.

JUDY'S ANNUAL. Edited by Charles H. Ross. ("Judy" Office, 73, Fleet Street).—*Place aux Dames!* "Judy" first, as a matter of course, and matter of right as well as of courtesy! And, verily, her annual deserves to take first rank among all comers for public favour. The illustrations are "clever to a degree" as "the saying is"—i.e. to a degree of excellence not attained by any other; and the literary matter of that high standard that might be expected from such writers as Charles Ross, E. A. Sothorn, C. J. Dunphie, Lord William Lennox, H. B. Farnie, Maria L. Monckton, F. C. Broughton, Ambrose Clarke, Sir Gilbert Campbell, Walter Merton, G. Grossmith, R. Reece, H. Saville Clarke, Annie Thomas, Godfrey Turner, J. L. Toole, W. Mackay, and Clement Scott. The artists whose creations appear, are—A. Chasemore, Boucher, Faustin, Adelaide Claxton, Hablot K. Browne (the inimitable *Phiz*), W. Reynolds, H. Halland, R. Rowe, Marie Duval, A. Bryan, Dower Wilson, and J. Brown; and these are surely a galaxy of talent sufficient to stamp any publication with an air of excellence that must ensure its universal acceptance. We are delighted with "*Judy's Annual*," and strongly recommend it to our readers—they cannot do better than purchase it.

MR. FRANCIS FRY, F.S.A., of Bristol, who has done so much for bibliography in general, and biblical literature in particular, has crowned his life's work by the issue of a sumptuous "Bibliographical Description of Tyndale's New Testament," which we commend to the careful notice of our readers. The work is published in 4to., at three and six guineas, and contains 73 plates, besides portraits, views, etc. Judging from the specimen pages we have seen, it is one of the choicest of modern works; and, as only 250 copies are printed, it behoves all who wish to possess it, to make early application, either to Mr. Fry, Cotham Tower, Bristol; or to the publishers, Messrs. Sothoran and Co., 36, Piccadilly.

NOAH'S ARK, a new round game, illustrated by Aunt Diluvian, has been issued by Messrs. S. & H. Levi, of 66, Leadenhall Street. The cards of which it is composed are better and more artistically drawn than usual, and the game cannot fail to become popular.

THE MEYNELL HUNT (London: Reid and Co., 189, Oxford Street), by Frederick Cotton, is one of the most stirring, enlivening, and exhilarating of hunting songs, and is worthy alike of the grand "Meynell" and of its gifted author. The words have the true sportsman's ring in them, and the air is all that could be wished. At a "meet" breakfast, or a hunt dinner—or indeed anywhere where sporting songs are appropriate—the "Meynell Hunt" will be a favourite, and is sure to be well received. On a par with the grand old "Trusley Hunting," "Squire Vernon's Fox Chase," "Squire Frith's Hunting Song," and a few other of the best sporting songs, this of the "Meynell Hunt" will take its place among the best of its class, and will last, and be perpetuated long after hounds, horses, men, and Reynard have passed away. We commend it to lovers of fox-hunting all the world o'er.

**THE LAST PORTRAIT OF THE LATE PRINCESS ALICE.**—Of all the groupings and other portraits of H.R.H. the late Princess Alice that have been submitted to us, none possess so intense and so melancholy an interest as the group forwarded to us by Mr. G. Churchill, of Cornfield Road, Eastbourne, concerning which it behoves us to say a few words. The group was taken at Compton Place, one of the seats of His Grace the Duke of Devonshire, and the residence of His Grace's sister, the Lady Fanny Howard, the very day before the Royal party left Eastbourne; and was therefore, there cannot be a shadow of a doubt, the very last portrait that was ever taken either of the Grand Duchess (our loved Princess Alice), or of the dear little child she was so soon to lose. The group, which is arranged at the portico of Compton Place, embraces the Grand Duchess, who is seated in her little pony carriage; the Grand Duke, her husband, standing by her side; the three elder daughters, in walking costume, standing by the carriage; the young Prince seated opposite his mother; the little Princess Victoria sitting on the step of the carriage; and the youngest, the "loved and lost" one—the little Princess Mary—seated on the pony's back; with the suite in attendance. In the natural and pleasing posing of the figures, in arrangement of light and shade, in exquisite tone of colour, and in perfect manipulation, it is one of the most successful of groups ever undertaken by any artist, and stamps Mr. Churchill as one of the most successful, clever, and satisfactory of photographers. As a memento of H.R.H. and family, as well as a work of art, this group ought to be in every Album where good work is understood and appreciated. Mr. Churchill has also, we are pleased to add, produced a couple of admirable groups, taken at his own studio, of the younger children of the Crown Prince and Princess of Prussia. They are simply perfect, both as pleasing likenesses, as well arranged groups, and as works of photographic art.

**MR. LATHAM'S PHOTOGRAPHS.**—Mr. J. Latham, one of the most successful of landscape photographers, has submitted to us a selection of his admirable productions, and to them it gives us more than ordinary pleasure to direct attention. Mr. Latham is one of the oldest, most experienced, and able of photographers, and his works, which have long ranked deservedly high, are almost unsurpassable for sharpness and clearness of detail, rich full beauty of colour, and admirable arrangement of light and shade; while for artistic choice of "points," and masterly arrangement of accessories, they stand out prominently beyond most. Among the examples before us, are some of the most exquisite pictures of Welsh scenery ever produced; these are the Pass of Llanberis, Pont Aberglaelyn, charming bits at Bettws-y-Coed, and Capel Curig, and other famous spots in the Principality, and these are, one and all, beyond praise. Of Hawarden Castle, the seat of Mr. Gladstone, we have a magnificent view, which was taken by special arrangement with the ex-Premier, and is one of the most successful views we have ever had the good fortune to see. Mr. Latham has been particularly fortunate, in our opinion, in securing facilities for the taking of these Hawarden views, and doubtless he will, as he eminently deserves to do, receive his reward in a very extensive sale of these choice pictures. One of the most interesting "bits" we have seen, is the view of the grand old so-called Danish crosses at Sandbach. Dear to archaeologists are these famous crosses, and it will be a boon to all to be able to possess such admirable views as these—they are so clear in every detail, and so well manipulated in every part. The Choir of Westminster Abbey; the Reredos, and the "sleeping children" Monument at Lichfield; and the interior of Madeley Church; are among the best "interiors" we have seen; and the first-named is a wonderful achievement of art. We repeat that Mr. Latham's productions are among the very best yet seen, and we congratulate him on the success that has attended his labours. Of his portrait photography we have not had an opportunity of judging, but if it equals his landscape art he has much to be proud of. We shall hope to take another opportunity of speaking of his works.

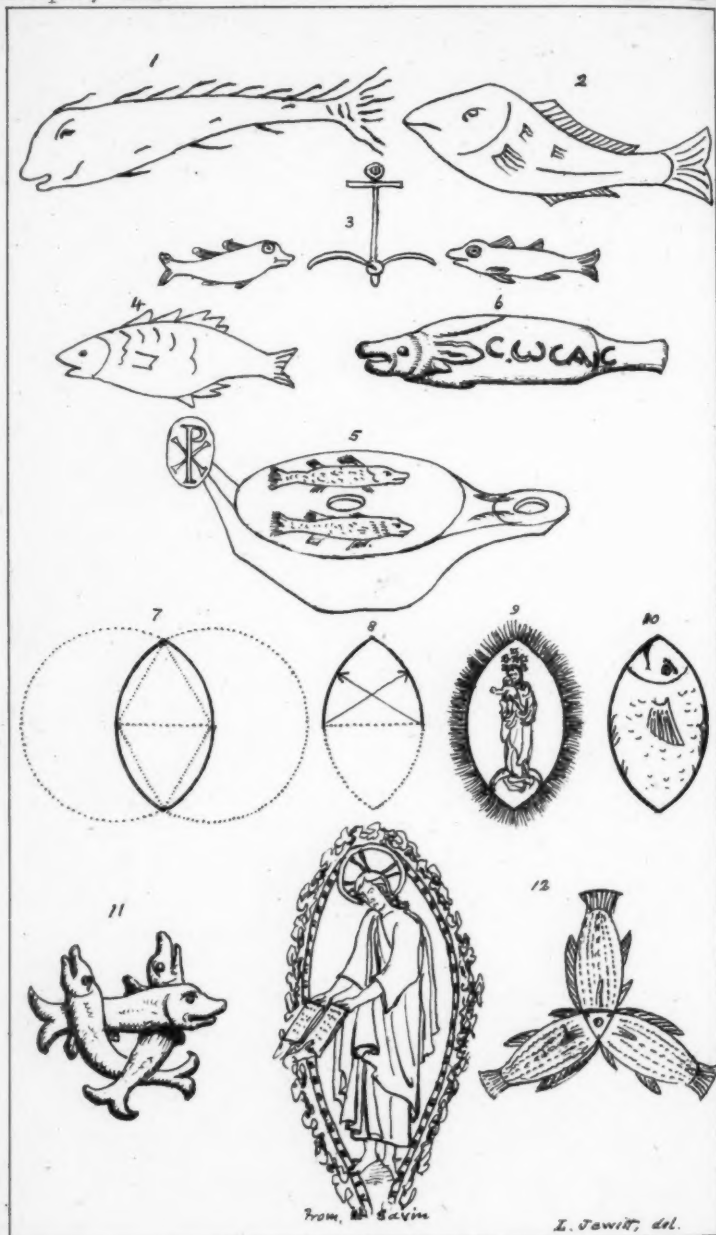
**DIZZY BEN DIZZY.**—A vile attack on the Premier, and a mud-throwing at, and befouling of, the Court and others of "high estate," this last of the "Coming K—" series of blots (would that it were the last that *ever will* be printed), is simply a disgrace to its writer, and to its publishers; and its illustrations are a prostitution of the pencil, that are alike painful to look at, and wretched in conception and execution.

**MR. ROTHE'S Illuminated Greeting Cards, and Scriptural Texts,** are this year, as usual, chastened by a high degree of finish, a purity of feeling in design, and in choice of words, a delicate treatment of colours, and an exquisite carefulness of manipulation, that has been attained by but few houses; and it gives us genuine pleasure to direct attention to their beauties and merits. The texts ("The Day-spring from on High hath visited us," and others), are of peculiar beauty, both in the admirable character of their floral designs, and in the truly artistic feeling that pervades them; and the greeting cards one and all are of the highest style of excellence. We regret that, coming so late, we are only able to devote a very few lines to these charming Art-productions; but we have no hesitation in affirming that they are beyond praise and ought to have an extensive sale among all lovers of the good and beautiful.

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Mermaid, and Symbolism of the Fish.